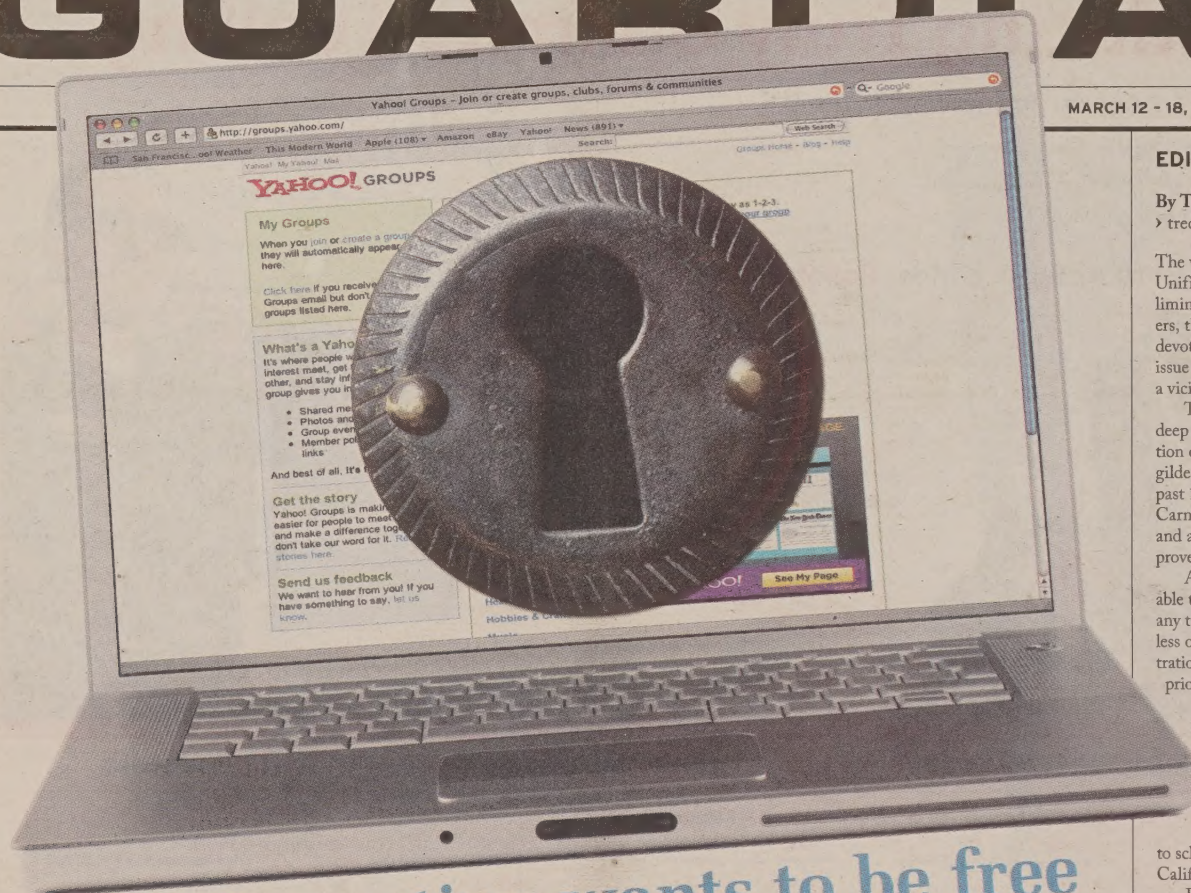


Scene: Spring into fab fashion, cocktails, parties, and more

What the *Guardian's* \$15.6 million legal victory means p11

GUARDIAN



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MARCH 12 - 18, 2008 • VOL. 42, NO. 24 • FREE

EDITOR'S NOTES

By Tim Redmond
 > tredmond@sfbg.com

The week that the San Francisco Unified School District sent out preliminary layoff notices to 535 teachers, the *New York Times Magazine* devoted much of its special money issue to educational philanthropy. It's a vicious kind of irony.

The United States heads into a deep recession, but for a new generation of multibillionaires, it's another gilded age. Fortunes built over the past 15 years or so put the likes of Carnegie and Rockefeller to shame, and as the guys from Google recently proved, it's still going on.

And the tax laws are more favorable to the rich than they have been at any time since the 1920s, so less and less of that greater and greater concentration of wealth is available for public priorities such as education.

But that's OK, the *Times* says: Bill and Melinda Gates are giving a lot of money to schools. Something like \$350 million a year. Wow! That's enough to make up for maybe 10 percent of the current cuts to school districts in just the state of California. Thanks, Bill.

I don't think anyone with the last name of Gates or Buffet reads the *Guardian* every week, but I bet a copy or two makes its way down the Peninsula to the Googleplex and maybe Oracle headquarters, so I'd like to make a suggestion here to the very rich.

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LITERALLY BEEN SUPPORTING GUINNESS ^[FIG. 1B]
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you to rally behind Guinness' Proposition
3-17, an online petition in favor of making St.
Patrick's Day an "official holiday." To get
involved, visit proposition317.com by
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In addition, all Black & Tan enthusiasts would
be well-served to VISIT BASS.COM TO CLAIM
THEIR COMPLIMENTARY BASS BROLLY - the
unique pouring tool ^[FIG. 2] that brings Bass
Pale Ale together with Guinness to create the
authentic Black & Tan.

Please join Bass Pale Ale in proudly
supporting Proposition 3-17 and enjoy an
authentic Black & Tan
this St. Patrick's Day.



FIG. 2 »
Bass
Brolly

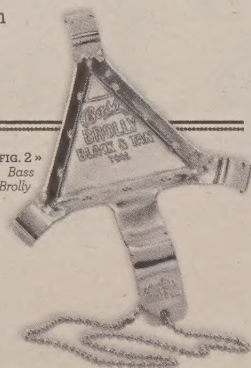


FIG. 1B »
Guinness

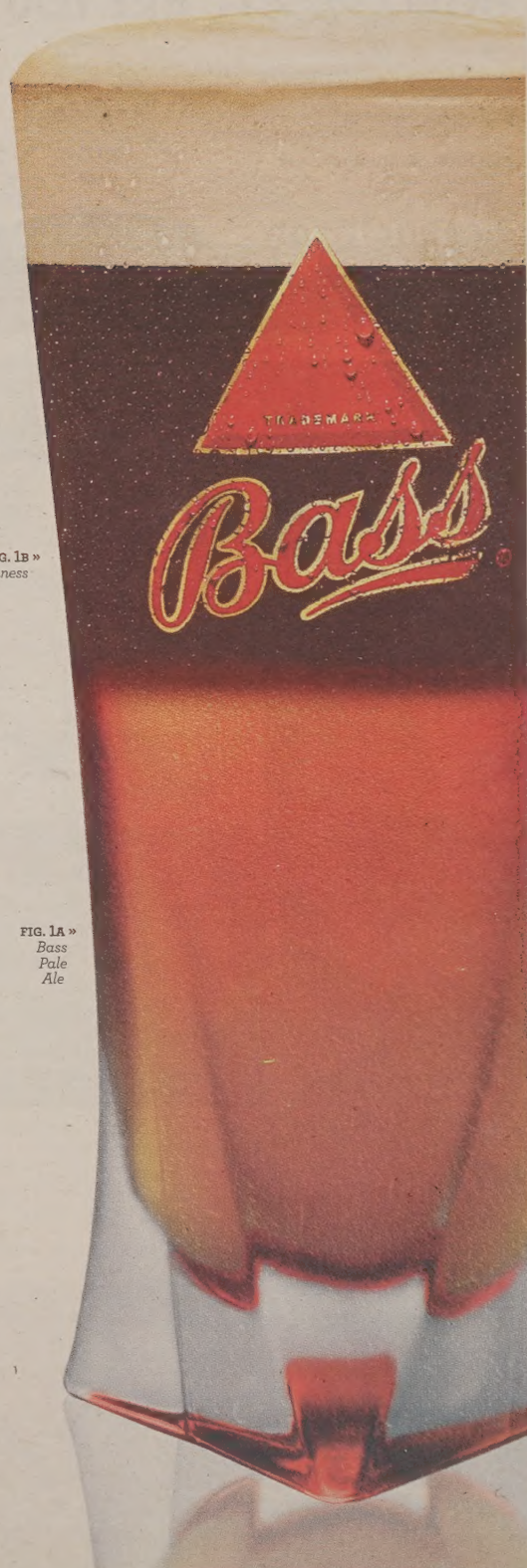


FIG. 1A »
Bass
Pale
Ale

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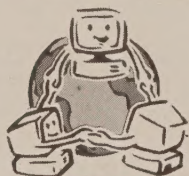
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EDITOR'S NOTES

CONT.

You want to make a difference with your philanthropy? Well, you could start by funding a massive educational campaign to convince Californians that public education works and is valuable, then underwrite a ballot initiative to raise income taxes on people like yourselves. That would do more good, for more kids, for more years into the future than any amount of grantmaking on planet Earth.

But maybe that's asking too much. Maybe that's not measurable or accountable enough. Maybe you can't put the test scores on a computer graph and track the day-to-day impact or your investment the way you can track your stock prices.

So let's try something else. Maybe you could save one school district.

That's right: one school district. A big one. Somewhere in urban America. I'd suggest the San Francisco Unified School District in the great state of California, but I'm biased. Just pick a district where the public money falls far short of the educational needs that also has a credible, competent elected school board running things.

And instead of setting up charter schools or building new gyms or concert halls with your name on them, put a big chunk of money — say, \$3 billion — in a trust fund that would generate a few hundred million a year, forever. And then let the local school board spend it.

Sure, you'll get some corruption. Sure, some of the money will be wasted on stupid pet projects or dumb ideas. But that's going to happen whatever you do. And I would argue that right now, if the San Francisco schools got an additional \$300 million a year, no strings attached, on top of the existing state funding, the public schools would improve radically, a generation of kids would be far better prepared for life, the achievement gap would close up a good bit, and there would be quantifiable, measurable progress on every possible metric.

And suddenly, maybe even the tax-averse people of California would realize that well-funded schools are worth paying for.

Sergei? Larry? Anyone? **SFBG**

THIS MODERN WORLD

by TOM TOMORROW

AT FIRST THEY TOLD US THE WAR WOULD PAY FOR ITSELF. THE ONLY PROBLEM IRAQIS WILL HAVE IS FIGURING OUT WHAT TO DO WITH ALL THEIR OIL REVENUES AFTER THEY HAVE FULLY FINANCED RECONSTRUCTION OF THEIR COUNTRY!

PERHAPS THEY CAN PURCHASE ADDITIONAL ROSE PETALS WITH WHICH TO SHOWER VISITING AMERICANS SUCH AS OURSELVES!



NOBEL-WINNING ECONOMIST JOSEPH STIGLITZ ESTIMATES THE TOTAL COST OF THE WAR WILL BE MORE THAN THREE TRILLION DOLLARS.

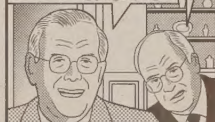
IF YOU TAPED THREE TRILLION \$1 BILLS END TO END, THEY'D REACH THE MOON AND BACK.



IT WOULD BE ALMOST AS EFFECTIVE A USE OF OUR RESOURCES.

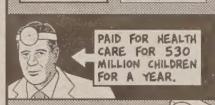
AN EARLY ESTIMATE OF \$50 BILLION WAS SCOFFED AT... LARRY LINDSEY WAS FORCED TO RESIGN AFTER PUTTING THE NUMBER AT AN UNHEARD OF \$200 BILLION... CLEARLY NO ONE HAS INFORMED HIM THAT WE CREATE OUR OWN REALITY...

—ONE IN WHICH THIS WAR WILL BE AS SUCCESSFUL AS IT IS INEXPENSIVE!



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NOT FLUSHED OUR ENTIRE ECONOMY DOWN THE CRAPPER.

AS IT TURNS OUT, THE WAR IS COSTING \$10 BILLION A MONTH* THAT COMES OUT TO ROUGHLY \$333 MILLION A DAY.

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UNTIL MY HOME WAS FORECLOSED. I SLEPT MUCH MORE SOUNDLY AT NIGHT KNOWING IT WAS SAFE FROM THE THREAT THEY POSED!



Sunshine in the digital age

EDITORIAL The California Public Records Act needs an update. So does the state's Brown Act, which mandates open meetings of government bodies, and the San Francisco Sunshine Ordinance. These are the landmark laws that keep government from operating in secret — but all were written long before the explosion of information technology profoundly changed the way city, state, and local agencies compile, sort, process, present, and preserve information.

And now, with agencies at every level trying to use information technology to hide data from the public and courts struggling with laws that didn't anticipate the modern era, open-government advocates need to be working on every level to protect and expand access.

As we point out in this issue, technology can be used to spy, to hide, and to obfuscate — but it can also be used to make the operations and processes of the public sector far more open and accessible. Properly used, today's information technology can vastly improve the way governments

work — and it's neither difficult nor expensive to make that happen.

The state Legislature, the San Francisco Board of Supervisors, and the Sunshine Task Force should be looking at ways to make sure that computers don't increase secrecy — and to take advantage of the opportunities modern technology offers.

The Brown Act, passed in 1954, forbids public agencies from meeting in secret, except in very limited circumstances. The San Francisco Sunshine Ordinance goes further. The laws have been interpreted to mean that the members of a board or commission can't use e-mail to discuss pending business; that would amount to a closed-door meeting. That same interpretation ought to apply to members participating in discussions on, say, a Yahoo! news group. Deliberations on a policy matter would be taking place outside of public view.

But what if the public was invited? What if a virtual discussion took place before or between traditional meetings — and any member

of the public could log in from anywhere (work, home, the public library, terminals in City Hall) and watch? What if people — who are now allowed only a minute or two to comment in public meetings — were able to post longer, more detailed comments that policymakers would see during online discussions? What if the entire record of that meeting were instantly available on the Web, in a searchable form?

Would that be an increase in public access? What about the large number of people who still don't have computers or Web access — would they be left out?

That's just one of the questions sunshine advocates are talking about. Legislators need to be addressing the issues, too.

As Kimo Crossman reports on page 14, increasing public access doesn't have to be difficult or expensive — in fact, there are ways to save the city money. One obvious idea: almost every document that's produced by a city employee, including e-mail, is already considered a public record. Why not simply program the

computers to make an instant copy of everything and post it to a public Web site? That way someone looking for memos from, say, the Public Utilities Commission addressing solar energy could simply search that site with those key words and come up with all of the records quickly.

That would save time for journalists and citizen watchdogs who now have to request those records from the agency — and it would save money for the city. If the documents were all searchable for anyone, there would be no need to spend time and money responding to public-records requests.

It wouldn't be hard at all to add a "possibly confidential" key to records, preventing documents that really should remain secret from going into the public file. And the computers could automatically generate a list of the documents being withheld, so the public could find out what records are remaining out of view.

Over time, old paper records could be scanned and put on the site, too. And with electronic storage so cheap these days, there's no reason why all public records can't be preserved in an accessible form and location.

The County of Santa Clara a few years back began putting together a valuable data trove that included all of the county's real estate and property ownership records. That allowed for the creation of a geographic information system that could be used to track property sales, taxes, crime rates, building permit applications, and much more. A wonderful public service — except that the county didn't offer it to the public. The data was for sale, for more than \$100,000 a license.

It took a lawsuit by the California First Amendment Coalition to force the county to back off and make the data public. But that's just an example of a trend that's cropping up all over the country: governments are developing ways to make more use of information — and then are trying to copyright it, sell it and make money.

The problem with that, as attorney Rachel Matteo-Boehm, who handled the CFAC case, points out, CONTINUES ON PAGE 6 »

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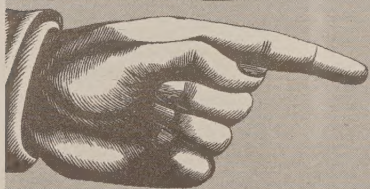
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CONT.

is that it segregates access to information by wealth. The rich get the tools of technology to understand and use public data; the poor don't.

It's a dangerous trend and the Legislature should address it right away. Information created by public agencies using public data should be public — no excuses, no exceptions. And if the software that makes it easy to process that information is created by the public sector (or under contract to the public sector) the public needs free access to it.

The Legislature also needs to shoot down a series of attempts by the secrecy lobbyists to cut off access to new types of data. A bill now before the Assembly, AB 1978 by Assemblymember Jose Solorio (D-Anaheim), would exempt certain types of information from the Public Records Act. The bill appears to be aimed at overturning the Santa Clara decision but could also address an issue that has come up in San Francisco: that of so-called metadata in public documents.

Metadata is embedded information that may be in a file that doesn't appear when the file is printed out. The City Attorney's Office has been arguing that metadata isn't public. That's nonsense — it's part of a public document, created at public expense by public employees. The Legislature needs to reject this bill — and instead pass a law that would specifically require agencies to release any internal data that's created as part of a public record.

The San Francisco Sunshine Task Force is in the process of updating and improving the city's landmark law, and it should seek to incorporate some of the suggestions above.

The Task Force also needs to be sure that the amendments to the law give that oversight body the teeth it needs to enforce public-access requirements. Far too often, city officials simply ignore task force findings, and, as Sarah Phelan reports on page 17, the Ethics Commission and the district attorney rarely follow up with sanctions.

For starters, the task force should have the right to subpoena documents and witnesses (without first asking the supervisors for approval — a cumbersome process). The panel should have its own full-time legal counsel. It should also have increased enforcement power: while giving the task force the right to levy fines and sanctions is politically tricky, a provision that allows the task force to order the release of documents — backed up with the full support of the City Attorney's Office — ought to be part of the final package. **SPRO**

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Leroy F. Moore



His Honor the Mayor, by AK 47. Send political art submissions to opart@sfbg.com.

Love and hate and the black cripple

OPINION Editors note: I don't usually run poetry here, but we cosponsored the Valentine's Day "Battle of (All) the Sexes" poetry fundraiser for *POOR Magazine*, one of my favorite institutions — and tiny, who runs *POOR*, convinced me to publish the winning poems. You can get more info at www.poormagazine.org. (Tim Redmond)

FIRST PLACE:

LOVE AND HATE

By Queennandi

I'm about to commentate
Hate is comin' to the ring, weighing in
at an unknown amount of pounds
Ready to bring on destruction and pain
Puttin' the little kids out of their homes
Creating victims out of the elderly,
addicted to bein' insane
Oooh, and hate starts frivolous wars
Our children's' blood is shedded
While hate's kids become pampered
and spoiled
The hate record looks undefeated, but
lovez comin' to the ring
Look, now hate done ran and retreated
Love got hate on the ropes- Bam! Bam!
Bam! Bing!
Love is comin' wit body blows, and hate
can't block a thing
Now love comes wit an uppercut- Bam!
Put the families back in their homes
Boom! Enough criticizing and

criminalizing the poor
Bow! Return tha souljahs and end the war
Now! It's justice for all- Bam! Boom! Pow!
Cuz hate just got knocked out!

SECOND PLACE

I'M THE BLACK CRIPPLE

By Leroy F. Moore

I'm the BLACK CRIPPLE
Look at me, look at me
Hear this, hear this
I've learned from Heyward's Porgy
Play on your pity
Just to get that money
I'm the BLACK CRIPPLE
You'll do me like you did bang, bang
Margaret L. Mitchell
I'm an open swore in the BLACK
community
Cup in hand
Leaning against the wall
Passersby don't want to understand
I'm the BLACK CRIPPLE
Gave my body to the US Army
Got shot by the LAPD
But you can't get red of me
Mainstream think I'm too angry
My own people don't even notice me
I'm the BLACK CRIPPLE
My spoken word, you can't handle
You think I'm too radical
Black sisters don't know what they
are missing
My BLACK CRIPPLE body is always erect

Mind masturbation but she can't deal
with the situation
Educated and motivated
Now people are intimidated
I'm the incarcerated BLACK CRIPPLE
Lock down
Lock out
Walking on death row
The State has lost my file
SSI, SSDI and GA
In my pocket is Uncle Sam's dirty hands
I'm the BLACK CRIPPLE
Rocking your cradle
Yeah, I know what I want but you're
too goddam fickle
Hell yeah, I'm the BLACK CRIPPLE
No, no, no
I'm the PROUD BLACK CRIPPLE
No, no, no
I'm the LOUD PROUD BLACK CRIPPLE
No, no, no
I'm the ANGRY LOUD PROUD
BLACK CRIPPLE
No, no, no
I'm the SEXY ANGRY LOUD PROUD
BLACK CRIPPLE
Yeah! Yeah! Hell Yeah! SFBG

Queennandi is the author of Life, Struggle and Reflection (POOR Press, 2006). Leroy Moore (www.leroymoore.com) is the producer of Krip-Hop Mixtape Vols. 1 and 2 — collections of hip-hop artists with disabilities — and a member of the Poets Project of POOR Magazine.

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LETTERS

CLINTON AND DENTAL CARE

Hillary Clinton has made mention at various times of the fact that dental health is very important. She told the story of the child who died because his single working mother could not afford to pay for an extraction. Where state-funded dental care has been lost, Clinton said, the medical emergencies have increased. Her plan for affordable health care has not been given the audience that those of some other candidates have experienced, but that's another subject.

Suzanne Camp
Richmond

Here are a few comments from the blogs at sfbg.com:

MOTH OVERKILL

The new report on the light-brown apple moth highlights that the US Department of Agriculture and the State of California moved into eradication mode much too quickly before having a chance to accurately assess the needs for effectively addressing the moth and whether eradication was either a justified or achievable goal. The spraying of residents with any type of pesticides is a very serious matter that must be approached with the utmost of care and consideration. Minimally this report suggests that an immediate re-evaluation of all aspects of the LBAM eradication program is needed and that an immediate moratorium on all aspects of the pesticide treatments should be implemented until independent scientists can weigh in on the fundamental need for the emergency, the need for eradication, and a review of alternative control methods that do not put residents, children, pregnant and nursing women, and the elderly in a pesticide path, if in fact any pesticide treatment is needed at all. This report suggests it is not. This eradication program

CONTINUES ON PAGE 8 »

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"Nature of Interest": Essays by Antal E. Fekete
(Available on the Internet)

"Gold Wars" by Ferdinand Lips

"FIASCO" by Frank Portnoy

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Tuesday, May 6, 2008 7 - 10 pm

Tuesday, June 3, 2008 7 - 10 pm

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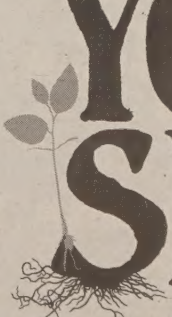
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LETTERS

CONT'S

was a clear example of enforcing
a potentially outdated policy with
outdated and incomplete knowledge
of modern controls of LBAM.
Before future programs like this
are proposed or implemented there
should be a mechanism put in place
that puts science and public health
before policy and economics.

Roy Upton

LEFT AND LIBERTARIAN?

I've been reading various progres-
sive criticisms of Matt Gonzalez
over his decision to run with Ralph
Nader. Overall, these criticisms
seem quite emotional in tone. It's
as if Matt has betrayed his own
people.

Looking at it closer, the far left
(e.g. Green, progressive) sort of rep-
resents community over individual.
The far right (e.g. Libertarian) sort
of represents individual over com-
munity. Coming from Canada (a
community-over-individual place),
this duality seems obvious to me. If
true, this would explain the emo-
tional criticisms of Matt coming
from the left community.

My dream is to see a merger
of Green and Libertarian — with
only the common positions surviv-
ing. What you'd be left with is a
nice balance between the individual
and the community, all with a local
focus. Sort of a "long tail" party
— as opposed to the old "head"
parties.

Peter

FOR THE RECORD

In last week's editorial ("More
Funny Money at City College,"
3/5/07), we inaccurately reported
the amount of money City College
diverted from a vendor renting
parking lot space to a political cam-
paign. The amount was \$10,000,
not \$30,000. It was eventually
returned to the public coffers.

The Guardian welcomes letters commenting on
our coverage or other topics of local interest.
Letters should be brief (we reserve the right to
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Wilbur Storey, statement of the aims
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ODCDANCE.ORG/DOWNTOWN

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The party in Concord offers free parking at the hotel. For the SF party, parking is available nearby at the Ellis/O'Farrell Garage, the Union Square garage, or at 5th and Mission; additionally, the Powell BART station is just steps away! AND after midnight, enjoy the after-party at Lefty O'Doul's at 333 Geary St.

March 14 @ Hilton Concord, 1970 Diamond Blvd, Concord
March 15 @ Parc 55 Hotel, 55 Cyril Magnin Street, San Francisco
PGUILD.COM

GUARDIAN ARTS SERIES: I'M A CYBORG, BUT THAT'S OK

From acclaimed director Park Chan-wook comes I'm a Cyborg, But That's OK, a playful, macabre tale of an existentially insecure cyborg and a kleptomaniac terrified of disappearing into a dot. Through their budding romance, the two keep each other from literally and metaphorically vanishing into nothing. The Guardian Arts Series presents exciting and affordable shows appealing to the young arts enthusiast. March 15 @ Pacific Film Archive, 2575 Bancroft Way btw College/Telegraph March 16 @ Castro Theatre, Castro & Market
FESTIVAL.ASIANAMERICANMEDIA.ORG

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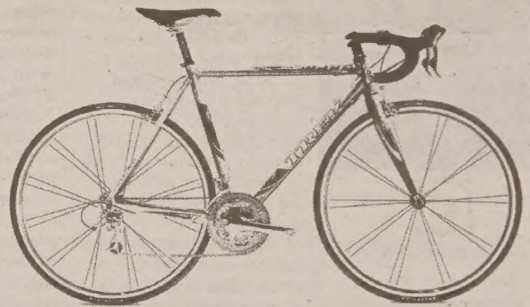
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Guardian wins lawsuit: complete coverage, plus full restaurant, movie, and event listings

IN THE BLOGS

Noise:

Live SXSW coverage, interviews with the Boredoms and School of Language

Politics:

Progressive power play for the DCCC, more aerial spraying, fallout, and a crazed Newsom

Pixel Vision:

Annie Leibowitz, Pickle Sicksles, napkin doodles

Guardian's SF:

metal rainbows, Willie Mays, when billboards attack

Battle for Bayview

Voters will decide on two decidedly different Bayview—Hunters Point—related development measures this June: the Lennar-led mixed-use project for Candlestick Point and the Hunters Point Shipyard, which contains a “guiding principle” that at least 25 percent of the new housing units be affordable; and the community-led Affordable Housing requirement, which demands that 50 percent of housing in the mixed-use project be affordable to residents making below-median income.

So far, Lennar has spent \$813,066 to promote the mixed-use project, which includes 300 acres of parkland, up to 10,000 homes for sale or rent, and a site for a new stadium, if the 49ers and the city determine that a stadium is feasible.

By contrast, the Stop Lennar Action Movement (SLAM), comprised of Environmental Justice Advocacy, People Organized to Win Employment Rights, GreenAction, the Nation of Islam Bay Area, and several faith-based institutions and local residents, has spent less than \$34,000 on the affordable housing requirement, which qualified after a 10-day, record-breaking signature gathering effort.

POWER's Alicia Schwartz told the *Guardian* that Lennar and the Mayor's Office are painting the fight as a battle between Mayor Gavin Newsom and Sup. Chris Daly.

“But quite frankly, we've been fighting the issue of how

redevelopment happens in the Bayview for years,” Schwartz told us.

At a March 5 San Francisco For Democracy meeting, Michael Cohen of the Mayor's Office of Economic and Workforce Development complained that SLAM's initiative was drawn up without an economic feasibility report. Cohen also claimed the affordable housing requirement was a dishonest attempt to stop any development from taking place in the Bayview.

SLAM members counter that they didn't oppose Lennar's development until the developer broke trust by failing to properly monitor and control naturally occurring asbestos dust at its shipyard construction site. They also argue that their initiative is an effort to protect the BVHP community from wholesale displacement.

Arguing that 50 percent affordability is more than doable, Schwartz said, “What does the City have invested in Lennar compared to the hundreds of developers who'd make this happen to acquire this land?” (Sarah Phelan)

Run on DCCC

Top progressive leaders in San Francisco are attempting a pull control of the influential Democratic County Central Committee away from such moderates as Mayor Gavin Newsom, Rep. Nancy Pelosi, and US Sen. Dianne Feinstein. Several high-profile left-of-center candidates threw their hats in the ring for seats on the committee before the 5 p.m.



Development continues at a breakneck pace around Mission Bay, where new skyscrapers appear on the horizon and concrete is being poured on both sides of Illinois Street. When completed, the Mission Bay development will have 6 million square feet of office and commercial space and 6,000 housing units, 1,700 of them considered affordable.

GUARDIAN PHOTO BY LARS HOWLETT

filing deadline on March 7. And the word around City Hall is that Mayor Newsom and his allies were caught flat-footed, only able to field a couple of administration loyalists — Mike Farrah and Catherine Dodd — to oppose the insurgents.

Among the progressives running: supervisors Chris Daly, Jake McGoldrick, and Aaron Peskin, school board member Eric Mar, and likely supervisorial candidates Debra Walker and Eric Quezada. If elected, they

would join incumbent progressives such as Robert Haaland, Michael Goldstein, David Campos, and Rafael Mandelman.

“I think what you'll see is a more progressive central committee,” said Bill Barnes, chief of staff for Assembly member Fiona Ma and a progressive member of the DCCC who is also running for reelection.

Control of the DCCC — or even strong, unified campaign for it — could allow progressives to pressure the Democratic

Party to support their proposals for solving problems like the dearth of affordable housing, which will be the subject of ballot measures in both June and November. Daly and other progressives supporting Barack Obama for president are hoping his promise of a new kind of politics will trickle down to the local level and balance out the establishment approach of Newsom, who is strongly backing Hillary Clinton. (Steven T. Jones)

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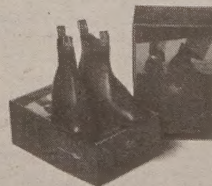
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Of course, the entire point of our lawsuit was that the *Weekly* and VVM wanted to end competition.

ALERTS

By Deborah Giattina

> alerts@sfbg.com

THURSDAY, MARCH 13

Make love, not war

Let Wendy O-Matik, author of *Redefining Our Relationships* (Defiant Times Press, 2002), show you that the way to tolerance and peace is through loving openly, freely, and (don't forget) responsibly at her Radical Love Workshop, 7 p.m., \$10–\$15 sliding scale
AK Press Warehouse
674-A 23rd St., Oakland.
(510) 208-1700, www.akpress.org

Save the Patagonia River

See a multimedia presentation on the Baker and Pascua Rivers and the two imperialist companies that want to build dams on them, thus destroying habitat for river and rainforest dwellers. Then damn the dams at a show put on by International Rivers Network, with environmental activist and folk musician Dana Lyons and Bay Area-based Chilean band Los Materos performing, 6 p.m. (presentation), 7:30 p.m. (performance), free
La Peña Cultural Center
3105 Shattuck, Berk.
(510) 848-1155, www.internationalrivers.org

FRIDAY, MARCH 14

Antiwar movement

Honor the women who put themselves on the line to publicly denounce the war — Barbara Lee, Cindy Sheehan, and members of Grandmothers Against War and CodePINK — at Dance Brigade's "A Storm of Roses: Women Against War," Dance Brigade, Anne Bluethenthal and Dancers, Las Que Son Son, and Al-Juthoor perform with live music by Holly Near, Emma's Revolution, Ferron, Melanie DeMore, and Mary Watkins, 7:30 p.m., \$20–\$50
Herbst Theater
401 Van Ness, SF
(415) 392-4400, www.sfwpac.org

SATURDAY, MARCH 15

Barbara Lee's house

On Nov. 13, 2001, both houses of Congress passed a resolution giving the executive office unprecedented power by authorizing the president to use force against anyone who could be construed as having involvement with the attack on the World Trade Center. US Representative Barbara Lee (D-Calif., Ninth District) stood alone in voting against that resolution. Come to her

CONTINUES ON PAGE 12 >>

What the verdict meant

Behind the *Guardian's* \$15.6 million court victory

By Tim Redmond

> tredmond@sfbg.com

The press coverage was impressive: The *San Francisco Chronicle* put the story on page one. KTVU-TV made it the third item on its 10 O'Clock News. Editor and Publisher, the newspaper trade journal, picked it up, as did *Forbes* magazine. The *San Francisco Daily* used a front-page bold banner headline: "Jury punishes chain."

And indeed, as anyone who follows the local news media is aware by now, a San Francisco jury March 5th ruled that the *SF Weekly* and its corporate parent, Village Voice Media, illegally sold ads below cost in an effort to harm the *Guardian*. The jurors awarded \$6.3 million in damages, and since the law allows as least part of that award to be trebled, the *Weekly* and VVM could be liable for as much as \$15.6 million.

VVM already announced it will appeal, which means it's unlikely the *Guardian* will see any cash award for several years as the case works its way through the legal system. But in the meantime, we will be asking Judge Marla Miller to issue an injunction barring any further below-cost sales.

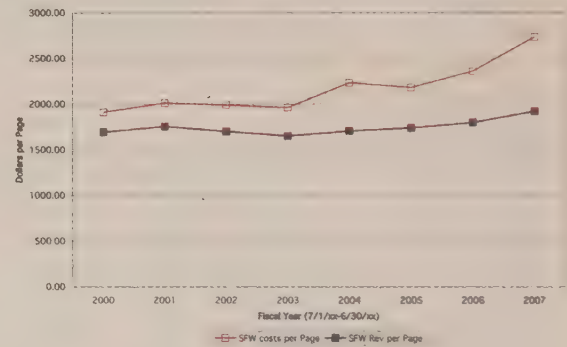
Under state law, interest on the judgment will accrue at 10 percent a year. That means the *Weekly* and VVM will be paying \$4,000 a day in interest for as long as they seek to dispute and appeal the jury decision.

The verdict alone sends a powerful message that goes beyond the newspaper industry. California's Unfair Practices Act, a Progressive-era measure, forbids a big chain with deep pockets from coming into town and using predatory pricing to run a locally-owned, independent operation out of business. A San Francisco jury has confirmed that the law can be a powerful weapon against the consolidation of news media — and the chain-store assault on local merchants.

Not surprisingly, VVM's principals have said they are going to try to invalidate the law in the courts. In a written statement posted to the *SF Weekly* Web site, the chain says it doesn't think the law ought to apply to competitive markets.

Of course, the entire point of our lawsuit was that the *Weekly* and VVM wanted to end competition — that the chain was trying to harm its only direct competitor in the San Francisco marketplace.

SF Weekly Display Revenue per Page vs. Cost per Page



Selling below cost: this chart, introduced as evidence and never effectively challenged, shows how the *SF Weekly* sold display ads below cost every single year since 2000. The chain-owned paper lost millions of dollars a year in an effort to damage the *Guardian*.

And that's precisely what the law was written to prevent.

As James R. McCall, a law professor at Hastings, wrote in a 1997 article for the *Pacific Law Journal*, "the commercial practice of knowingly selling below cost with the intent to injure competitors or injury competition has long been considered unlawful by American courts and state legislatures."

The trial produced reams of evidence and extensive testimony on the business practices of both papers, and provided some remarkable insights into how the nation's largest alternative newspaper chain operates. Some highlights:

- VVM, which has built highly profitable papers in many national markets, fared very differently here. The chain bought two papers that

were profitable concerns — the *SF Weekly* in 1995 and the *East Bay Express* in 2001 — and turned them both into huge money losers. Over the past 12 years, the company lost some \$25 million in the Bay Area, and has pumped \$13 million from corporate headquarters into proping up the *Weekly*.

Financial data presented in court showed that in markets where the chain faces no direct competition from a strong alternative paper, VVM is practically printing money. Profits in Denver and Phoenix were sky-high, sending some \$40 million back to corporate headquarters over about 10 years. But in places where a strong competitor challenged the VVM paper — San Francisco and Cleveland being the two most notable examples — the chain was

CONTINUES ON PAGE 13 >>

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Alerts CONT.

town hall meeting commemorating the day five years ago when the president used that power to invade Iraq. Get an update on important war-related legislation currently being considered in Rep. Lee's house.

9-11 a.m., free
Grand Lake Theater
3200 Grand, Oakl.
(510) 763-0370

Fight Proposition 98

Come to a convention organized by the San Francisco Tenant's Union and find out how Prop. 98, which purports to reform eminent domain laws, would phase out rent control if passed. Talk about what you can do to help spread the word about a measure that would most definitely affect the lives of the city's 180,000 renters.

1 p.m., free
San Francisco Public Library (Main)
Koret Auditorium, Grove and Market, SF
www.sftu.org

Block Chevron refinery

The multinational oil company makes money off the war while it pollutes our neighbors in Richmond. Come to a non-violent rally and direct action to block activity at the plant by land, sea, and bike. Speakers at the rally, sponsored by Direct Action to Stop the War, include Henry Clark of West County Toxics Coalition, Richmond Mayor Gayle McLaughlin, and Jessica Tovar from Communities for a Better Environment. Performers include DJ Jeremiah and Afrobeat Nation, DJ Zeph and Azeem, spoken word artist Ariel Luckey, and the Raging Grannies. 11 a.m. (rally), 1 p.m. (action)
Judge G. Carroll Park
W. Cutting Blvd and S. Garrard Blvd., Richmond
www.actagainstwar.net

SUNDAY, MARCH 16**Eat first, march later**

Come to a potluck and barbeque in the park to celebrate war resistance Berkeley-style with food, music, and poetry. Noon-4 p.m.
Martin Luther King Jr. Park
MLK Jr. Way and Allston, Berk.
(415) 864-5153, www.worldcantwait.net

Penn and Sheehan

Rallying the antiwar troops before the big March 19 march marking the fifth anniversary of the US invasion of Iraq will be actor Sean Penn and activist Cindy Sheehan. Reverend Gregory Stewart, senior minister of the Unitarian Universalist Church; Matt Gonzalez, independent candidate for US Vice President; and Justin Raimondo, editorial director of *Antiwar.com* also appear at this event sponsored by Iraq Moratorium. After the speakers finish, march to the War Memorial Auditorium on Van Ness and honor the names of Americans and Iraqis killed in the war. 5 p.m., \$5-\$10 suggested donation
Unitarian Universalist Church
1187 Franklin, SF
(415) 205-3122, www.iraqmoratorium-sfbay.org

MONDAY, MARCH 17**Plans into action**

This meeting is your last chance to help organize the March 19th day of actions with Direct Action to Stop the War. 7-9 p.m.
Direct Action to Stop the War
209 Golden Gate, SF
www.bayareadirectaction.wordpress.com

EARLY ALERTS**WEDNESDAY, MARCH 19**

Direct action intersection
Before you head over to the big rally

and march sponsored by International A.N.S.W.E.R. Coalition, meet up early and spend the day participating in a number of direct actions organized by Direct Action to Stop the War.

7 a.m.
corner of Market and Sansome, SF
bayareadirectaction.wordpress.com

Shut it down

Make CodePINK's effort to shut down the Berkeley Marine Recruiting Station part of your week's antiwar activities. Stop by any time of day and wear orange. All day, free
Berkeley Marine Recruiting Station
64 Shattuck Square, Berk.
www.bayareacodepink.org

Fund the antiwar

Small businesses can help the continued antiwar effort by contributing five percent of today's receipts to International A.N.S.W.E.R. The Homemade Cafe, Chloe's Closet, Red Hill Books, and Discount Club liquor store in Bernal Heights are among the businesses pledged to participate. (415) 821-6545
www.answersf.org

The big march

Do your part to end the war now at a large-scale rally followed by a march organized by International A.N.S.W.E.R. Coalition. 5-8 p.m.

Civic Center
Polk and Grove, SF
(415) 821-6545, www.answersf.org

Alameda's march

March and rally with the Alameda Peace Network on the fifth anniversary of the invasion and occupation of Iraq. 6:30 p.m.
Alameda City Hall
Oak and Santa Clara, Alameda
www.alamedapeacenet.org **SFBG**

TROUBLETOWN THE FAMOUS WAR ROOM IN ACTION

BY LLOYD DANGLE

JOHN MCCAIN AND I BOTH HAVE THE BALLS TO LEAD THIS COUNTRY. OBAMA MADE ONE PRETTY SPEECH.



JOHN MCCAIN AND I WOULD VAPORIZE OUR ENEMIES. OBAMA THINKS THAT HAS SOMETHING TO DO WITH AROMA THERAPY.



THE OBAMA CAMPAIGN IS TERRORIZING HILLARY WITH HIS MUSLIM-LOOKING KENNETH STARR WAYS!



THE PEOPLE OF THE STATE WHERE MY NAME WAS THE ONLY ONE ON THE BALLOT MUST BE COUNTED!



JOHN MCCAIN AND I HAVE PASSED THE THRESHOLD OF JOWLS. OBAMA'S CHEEKS ARE UNTESTED.



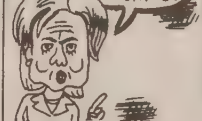
IF, GOD FORBID, I SHOULD LOSE THE NOMINATION, ANY SANE PERSON WOULD HAVE TO VOTE FOR JOHN MCCAIN.



OBAMA'S STATEMENTS ABOUT HILLARY'S POSITION ON NAFTA GO TOO FAR! I DON'T THINK BEHAVING LIKE FIDEL CASTRO WILL HELP HIM.



JOHN MCCAIN AND I BOTH HAVE OUR BATTLE SCARS. OBAMA IS AN IMPRESSIONABLE CHILD.



BUT, ASSUMING THAT JOHN MCCAIN'S NOT AVAILABLE, I'D LOVE TO HAVE OBAMA AS MY V.P.



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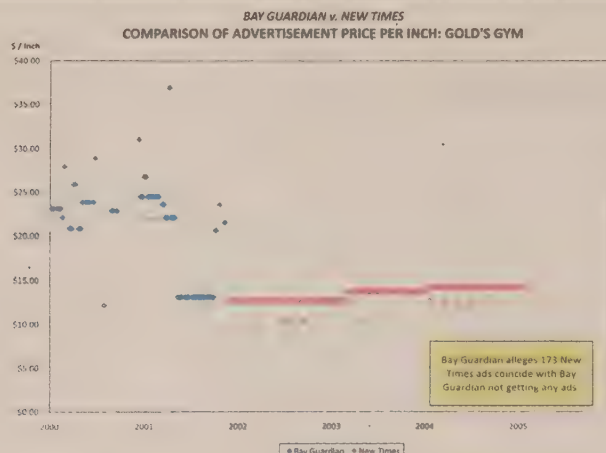
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2007 GOLDEN GLOVE CHAMPION

1999 GOLDEN GLOVE CHAMPION



A case study in predatory pricing: this scatter chart, remarkably enough introduced by the *SF Weekly*, shows exactly how predatory pricing works. The chart tracks ads sales for Gold's Gym, which started as a *Guardian* client. Then the *Weekly* offered ads as way below their costs — and not surprisingly, took away the ad.

Lawsuit CONT.

losing money or its profits were much thinner.

• The folks in Phoenix were obsessed with going after the *Guardian*. The record is littered with e-mails between VVM headquarters and the SF office discussing ways to get ads out of the locally owned paper. The *Weekly* publishers had to send a regular "Guardian report" back to Phoenix to show how the two papers stacked up. *Weekly* publishers admitted that they might have offered special bonuses to sales reps who took ads away from the *Guardian*.

In fact, three witnesses testified that on the day he bought the *Weekly* in 1995, Mike Lacey, one of the chain's two principals, threw a copy of the *Guardian* on the floor and vowed to put us out of business.

The jurors found that sort of behavior strong evidence of predatory intent. One panel member, Kerstin Sjoquist, a local business owner and graduate student, said in an interview that "it felt overly predatory on the part of the *Weekly*" and that "the predatory intent trickled down from the top."

You could see that same intent by the way the *Weekly* covered the trial. None of the local reporters at the paper were in the courtroom; instead, the chain brought in one of its top editorial executives, Andy Van De Voorde, from Denver to write about the case every day. And the blog posts he authored were about as personally vicious as anything I've seen in a long, long time.

Van De Voorde portrayed this entirely as an attempt by *Guardian*

publisher Bruce Brugmann to shake down the *Weekly* and VVM for money. (And he never reported on the fact that the evidence clearly showed Bruce and his wife, Jean Dibble, had never taken big profits out of the paper and had instead reinvested money to improve the *Guardian*.) From the start, Van De Voorde called the suit silly and stupid and tried to make the case that the *Guardian* had no evidence at all to prove predatory pricing.

As the case wore on, he started to change his tune: by the last few days, he was tacitly acknowledging that there was a chance the *Weekly* would lose, and he started attacking the law itself. In the end, he told me he "wasn't surprised" by the verdict — although for weeks his blog posts had taken the position that the *Guardian* couldn't possibly win.

• The *Weekly*'s lawyers essentially argued that their own client was unable to handle pressure from the Internet and unable to adapt to a changing marketplace. Expert after expert on the VVM payroll testified that both the *Guardian* and the *Weekly* had seen revenues drop because of outside market forces in San Francisco that apparently were completely beyond the coping ability of a national chain that was making money hand over fist in the rest of the country. In his closing arguments, H. Sinclair Kerr, the *Weekly*'s lead attorney, insisted that the market for alternative newsweekly advertising had shrunk and that both papers were, in essence, failing.

That contrasted dramatically with testimony from the only

expert witness for either side who had actually run a weekly newspaper. Bill Johnson, publisher of the *Palo Alto Weekly*, testified that the Internet was not destroying alternative papers and that it was entirely possible to make money in the Bay Area, even during a tough economy. He pointed out that, unlike daily newspapers that rely increasingly on wire-service stories, alt-weeklies offer unique content that can't be found anywhere else. And the people who are looking for those stories make up a lucrative market for advertisers.

His conclusion, after attending much of the trial and viewing much of the economic evidence: the reason the *Guardian* was losing revenue was that the *Weekly* had systematically depressed the price of display ads in the alternative weekly marketplace. And the chain paper was able to do that because of its deep pockets.

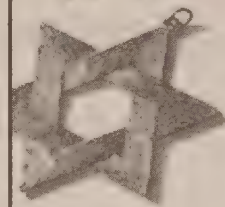
Numerous witnesses agreed that the *Weekly* could have raised its rates and made a profit. But that would have made it possible for the *Guardian* to compete for those clients — and VVM wanted the market to itself.

In the end, the jury got the message: the *Guardian* has been hurting badly all these years not because of any external factor but because a rich competitor was selling below cost.

That, Johnson testified, was exactly how predatory chains operate. "It happens," he said, "all the time." **SFBG**

For more information, more charts, and more details, go to sfbg.com/lawsuit.

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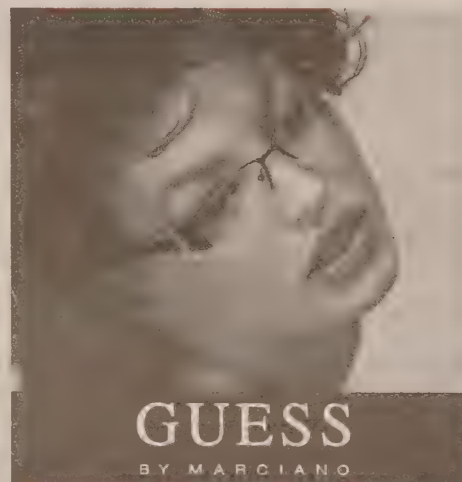
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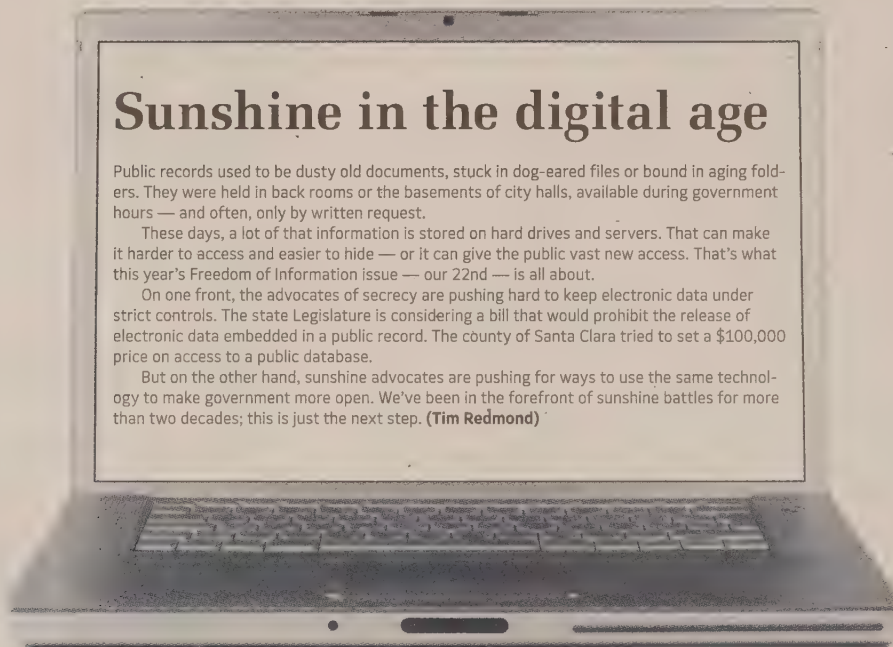
Sunshine in the digital age

Public records used to be dusty old documents, stuck in dog-eared files or bound in aging folders. They were held in back rooms or the basements of city halls, available during government hours — and often, only by written request.

These days, a lot of that information is stored on hard drives and servers. That can make it harder to access and easier to hide — or it can give the public vast new access. That's what this year's Freedom of Information issue — our 22nd — is all about.

On one front, the advocates of secrecy are pushing hard to keep electronic data under strict controls. The state Legislature is considering a bill that would prohibit the release of electronic data embedded in a public record. The county of Santa Clara tried to set a \$100,000 price on access to a public database.

But on the other hand, sunshine advocates are pushing for ways to use the same technology to make government more open. We've been in the forefront of sunshine battles for more than two decades; this is just the next step. **(Tim Redmond)**



More sunshine — easily and at no cost

Technology can allow the city to take a huge step forward in public access — right now



THE 22ND
ANNUAL
FREEDOM OF
INFORMATION
ISSUE

By Kimo Crossman
> news@sfbg.com

Imagine sitting at home — or in your office, or in your favorite café — and listening in on what are now secret, backroom policy discussions and decisions in the San Francisco mayor's office. Imagine having access to an immediate transcript of the talks. Imagine being able to read internal e-mail discussions among city staffers about issues that affect you — without ever filing a public records request. In fact, imagine never having to file another written request for public documents; imagine just going to a city Web site, entering a search term, and finding all of the records yourself.

Imagine filing a complaint with a city agency and tracking the issue, minute by minute, as it

works its way through the system.

Imagine listening on your cell phone to any policy body as it meets in city hall.

All of this is possible, today. Much of it is not only consistent with but actually required by local law. And it won't cost the city more than a modest amount of money.

Transparency is a common buzzword during this presidential campaign; the Barack Obama campaign has even issued a white paper describing policy and technological ways to embrace it. He's talking about live Internet feeds of meetings about significant issues involving executive branch appointees as well as for those of regulatory departments (a program that would go far beyond what you see on C-SPAN).

So there's no reason San Francisco can't take the lead in using technology — generally simple, off the shelf, existing technology — to dramatically increase sunshine at City Hall and public

participation in local government.

Proposition G, the city's 1999 sunshine law, mandates that San Francisco use "all technological and economical means to ensure efficient, convenient and low cost access to public information on the Internet." Here are five easy ways to do that:

1. Fully adopt the voyeur concept for city meetings. This is the idea that the public should be able to observe and engage in government decision making — all government decision making.

All policy meetings in City Hall should at the very least be broadcast as audio on the Web and available via phone teleconference. In other words, the meetings should be streamed online, and that stream should be accessible by calling a free conference line. This is already standard practice in the business world and is working well for many investors in public companies that disclose financial information in compliance with Securities and Exchange

Commission rules. It can be done for little or no cost with services like blogtalkradio.com, skype.com, freeconferencecalls.com, and webex.com.

Today only a limited number of public meetings are broadcast, mostly because the only outlet is SFG-TV and resources are limited. But audio streaming is a no-brainer — there's no need for a staffer to control cameras, the microphones are already set up, and these days just about every room has a speakerphone.

Currently, the SFG-TV video coverage isn't posted on the city's Web site, sfgov.org, until two or three days after a meeting. That's too long; the audio should be made immediately available online. And the Internet URL and dial-in options should be listed on the meeting agenda so that news media and citizen bloggers can instantly refer back to the URL with timecodes to point out specifics, and include them in their stories and blog postings.

With streaming, you can follow along in real time when you are stuck at home taking care of a sick relative, or at the office listening with headphones, or you are disabled and can't cross town to attend in person.

The city already has a great contract for real time captioning — the text you see at the bottom of the screen for video. It's not 100 percent accurate, but it's pretty decent. That could be expanded to cover streaming audio, and the text could be computer translated (or translated by bilingual typists) into other common languages. The advantage of media integrated with RTC is that specialized search engines like blikx.com and everyzing.com can be used to find relevant phrases and begin playback directly at that spot. And transcriptions can be posted online in real time (somewhat like live blogging!) so that if you are late for a meeting you can quickly scan what has already transpired, and by the end of the meeting

you will effectively have a draft of minutes. That saves a lot of staff time and provides an immeasurably more useful historical record.

Today, video recordings of city meetings can't be downloaded — the only way to review it or post a clip to YouTube is to order a \$10 DVD, which arrives a week after you send a check (and no, they don't take PayPal). And while many other city meetings make audio recordings, you have to pay \$1 for an audio tape and pick it up during business hours or pay more for postage. They all should be available as free podcasts.

The SFG-TV video shows more than just the speakers and officials; there are other angles, and they ought to be available too. It's important to know who attended the meeting but never said anything, who greeted whom, and even who ignored whom.

2. Let the public do the broadcasting. All City Hall meeting rooms should provide wi-fi (and electrical outlets), and the system ought to have enough speed to allow bloggers or activists to upload high-quality video broadcasts of meetings that SFG-TV can't afford to cover. It can be done using existing services like Justin.tv, Upstream.tv, and live.yahoo.com. This would also allow live blogging — and let people preparing to testify on an issue have access to the Web to do research on the spot. If the room had a projector and a screen, people who were unable to attend the meeting could still comment, either through video or just by posting text messages that the decision makers could read.

The audio broadcasting of meetings should be expanded to include all meetings between the mayor (or supervisors) and city staff. The law already requires public access to so-called passive meetings — those between the mayor or department heads and outside parties that influence city policy.

3. Make public most city emails and other documents as soon as they are produced.

San Francisco city employees produce thousands of records a day — e-mails, memos, reports, etc. — and the vast majority of them are and should be public record. But many are deleted and others never see the light of day. When a member of the public asks for all the records on a topic, just

finding those documents can be a sizable task.

But it's technologically simply to solve that problem: every time a city employee produces a document, the computer system should automatically send a back-up copy to a public web server. That way nothing would get lost or erased, and anyone looking for public information could simply go to that site and search for it him or herself.

For e-mails sent by city staff, one way might be to CC (carbon copy) an online message board (for example Google or Yahoo groups, which would be available at no cost to the city). Other approaches for instant messages, text messages and voicemails could be adopted as well. The Palo Alto City Council is already doing something like this for a narrow collection of e-mails (although not in real time).

We all know there are some city communications that must remain private or be redacted — for example Attorney Client discussions or human-resource conversations regarding personnel. But there are simply ways to make sure those stay confidential: one approach might simply have the user tick a flag or answer a Yes/No Possible Redaction popup when the message is sent. Certain employees — like the people who handle sensitive employee health records and certain litigators in the city attorney's office — could have software that defaults to a confidential server.

The added advantage, of course, is that the computers could also make a record of the title and date of every confidential document — and that information could be made public. If a dispute arose over whether the city was improperly withholding records, the public would at least know that certain documents existed.

All city files could be stored on network drives (not on local drives) with one location for default public files that would not allow overwriting or deletions and would be mirrored to a Web server and another drive for the few that may require redaction first.

4. Save all the old records. After a very embarrassing lawsuit that is threatening the Missouri governor's job, that state in January adopted an email retention system that preserves all email for at least seven years

(based on federal requirements for financial records). And e-mail/instant message/text/fax retention systems are standard practice now in the financial industry (Morgan Stanley lost a \$1.45 billion judgment because the company failed to preserve e-mail).

In fact, we all know storage continues to get cheaper and smaller — so San Francisco should abolish any retention timeframes for electronic records and keep them all into the foreseeable future. The world-famous Internet Archive is right here in the Presidio: I suspect that group would love to archive all the city information, and keep it online, free and forever.

When paper documents are part of the public record, they should be scanned and converted to text and posted within two days. This would include discussions between staff and individual members of policy bodies and the creation of the draft agenda and supporting materials as they are obtained.

All these methods would significantly reduce the number of public records requests to the city staff and thus save the city money.

5. Make calendars public — and keep communications public. Mayor Gavin Newsom won't provide detailed daily calendars — even after the fact, when there is no possible security reason for keeping his workday itinerary secret. All top officials should post their calendars on the web so the public can track what they are doing.

The city needs to adopt a global policy that city business should be performed on city devices (computers, email accounts, phones) whenever possible — and when city employees or officials use their own computers or hand-held communications tools, those should be forwarded immediately to the city system and made public.

San Francisco has one of the best local Sunshine laws in the country — and at a time when activists at every level are looking for ways to use technology to expand public access, the city should be in the forefront. All it takes is some political will. **SFBG**

Kimo Crossman is a sunshine activist. A list of many other public-access ideas is posted at sfbg.com/sunshine.

Virtual meetings

Open government laws prohibit online official discussions, but they've happened anyway



THE 22ND
ANNUAL
FREEDOM OF
INFORMATION
ISSUE

By Bryan Cohen
news@sfbg.com

Forget smoke-filled rooms and paper shredders — today's government officials can elude public scrutiny from the comfort of their own e-mail accounts, conducting virtual meetings to do the public's business.

To curb such activity, provisions in both the Brown Act (the state law governing open meetings) and the San Francisco Sunshine Ordinance have been interpreted as prohibiting the use of electronic communication between members of policy bodies. But not everyone has been heeding the rules, particularly in this hyperconnected age.

The TechConnect Task Force, a now disbanded advisory body charged by Mayor Gavin Newsom with creating a plan to bridge the city's digital divide with free wireless Internet service, frequently used an e-mail listserv to conduct its business.

"Since these things were publicly posted right away, I should think there would be a transparency that advocates would like," said Emy Tseng, a member of the task force. "It was useful in the way e-mails and listservs are useful to anyone."

However, many contend the task force was engaging in activities prohibited under the city's Sunshine Ordinance, even if the intent was to provide greater public access to the group's work. Tseng, who claims to have never been informed by the City Attorney's Office that the group might have been in violation of Sunshine laws, expressed the frustrations of many throughout the city who must comply with open-meeting policies.

"If you don't use e-mail in this day and age, what can you do?" she asked. The answer, according to state and local laws, is to

conduct public business in a public meeting, with the agenda posted in advance and where anyone can attend.

State and city public-disclosure laws apply to all "policy bodies," which can include nearly every government-sanctioned board, commission, or task force. Some members of these bodies have been suspected of violating open-meeting and public-disclosure laws through the use of online communication.

Seriatim meetings are presumably the most common illegal activity occurring under both open-information laws, although they are the hardest to detect. A seriatim meeting occurs when one member of a policy body privately contacts another, who then contacts another, in a chain of communication that eventually constitutes a quorum of the group.

An e-mail that is forwarded along to enough individuals, or a round of mass e-mails, would constitute a seriatim meeting, according to attorneys who spoke with the *Guardian*. While e-mail forwarding is a common practice for any office worker, some are just an unassuming click away from breaking the law.

"I would absolutely make it clear that anybody subject to the Brown Act or Sunshine [should] not communicate through e-mail," said Thomas Burke, a San Francisco-based attorney who specializes in media and Internet law and has represented the *Guardian*. "This could go on for years because people are not in the loop."

The Brown Act, passed in 1953 by the California Legislature, expressly bans a legislative body from using "technological devices" in order to communicate about topics relevant to the work of that body.

"The Brown Act itself forbids the majority of 'technological devices' — which is essentially anything you could imagine," said Terry Francke, director of Californians Aware, who also drafted amendments to the act in

CONTINUES ON PAGE 16 »

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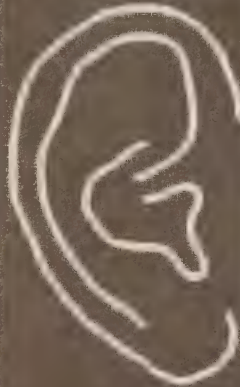
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GUARDIAN ILLUSTRATION BY CHAD CROWE

Virtual CONT.

the early '90s. Under the Brown Act, a committee member can be slapped with a misdemeanor for the intent to withhold information from the public or conduct prohibited meetings.

Many of the same issues are also addressed in the San Francisco Sunshine Ordinance, filling in more restrictions and open information requirements. Ironically, the TechConnect Task Force was charged with creating universal access to online discussions like theirs, although few legal experts think even that would nullify the requirement for open, public meetings in a physical — rather than virtual — setting.

According to a report released by the San Francisco TechConnect Task Force, 32 percent of Americans do not have access to the Internet. In San Francisco, certain populations are even worse off compared to national averages — for instance, women and the elderly.

"You have to consider if people are going to have equal access to meetings," Burke told the *Guardian*. "There is still a digital divide. As a public entity they have to be sensitive to this."

Recently, members of the city's Peak Oil Task Force inquired with the City Attorney's office about using Yahoo! Groups or a blog

to increase efficiency on the all volunteer committee. Attorneys advised the group to stay away from Internet communication, as it can easily lead to prohibited serial meetings: Jeanne Rosenmeier, who is the chairperson of the task force, now spends more committee time trying to determine alternative ways to engage the public.

"It is certainly something that should be rewritten, to deal with modern technology so it corresponds with today's reality," Rosenmeier told the *Guardian*. "If we have a public e-mail listserv that anyone can sign on to, that seems transparent; or if we have a blog, that's pretty transparent."

In other cities that do not have sunshine ordinances, teleconferencing may be used legally under the Brown Act to conduct meetings. In Los Angeles, for instance, some boards and commissions teleconference when members would need to drive a few hours just to meet. There is some speculation that the language of the Brown Act could be augmented under this provision to allow for online communication, but there are no major groups pursuing the amendment.

In 2001, former California Attorney General Bill Lockyer wrote an opinion declaring the use of e-mail between policy-body members as an infraction of the Brown Act, even if the e-mails

were made publicly available. "Members of the public who do not have Internet access would be unable to monitor the deliberations as they occur," the opinion states. "All debate concerning an agenda item could well be over before members of the public could [participate]."

According to the Sunshine Ordinance Task Force, there have been no complaints filed concerning prohibited online meetings, however there have been public information disclosures of private e-mail messages over the years. Recently, a group of deputy city attorneys were required to turn over an e-mail correspondence when a member of the public filed a complaint.

While Peter Scheer, director of the California First Amendment Coalition, understands the frustration of government officials who must abide by the cumbersome laws, he thinks the tradeoff is well worth it.

"The whole rest of society uses the power of e-mail and the only business that can't use it is government, because they're subject to the Brown Act," Scheer told the *Guardian*. "But we made the tradeoff already in efficiency versus accountability, to force all meetings and information to be open to the press and public." SFBG

SUNSHINE EXPERIMENT IN PALO ALTO

The Palo Alto City Council is conducting a unique experiment in its efforts to comply with the Ralph M. Brown Act, which requires government bodies to conduct business in a public way.

Palo Alto now posts e-mails from council members on the city's Web site (www.cityofpaloalto.org/council), providing easy access to all with Internet capabilities. The e-mails were first posted online following a 2003 settlement of a Brown Act lawsuit against the city of Palo Alto by two local newspapers — *Palo Alto Weekly* and *The San Jose Mercury News*.

Eight private e-mails were in question, disclosing the votes of a closed city council session, and while the city never admitted guilt in violating the Brown Act, language in the settlement established the practice of posting council e-mails on the Web site and making them available in council agenda packets prior to meetings.

Peter Scheer, executive director of the California First Amendment Coalition, questions the merits of the system.

"Some people would look at this and think it is a giant and serial violation of the Brown Act — but I wouldn't necessarily say that," Scheer told the *Guardian*, noting that the prohibition on serial meetings bans such an approach. But he said that this is an interesting experiment, as long as council members don't deliberate by e-mail. But assistant city manager Emily Harrison told us the messages avoid Brown Act violations by sticking to basic questions about agenda items, which the public can scrutinize.

The city of San Francisco has no such system in place, and e-mails to and from the Board of Supervisors is available only through direct request: Frank Darby, the city's Sunshine Ordinance Task Force administrator, said that the city had never looked into putting one in place.

"We are not required to post e-mails [under the Sunshine Ordinance]," Darby said. However, he added, the city "constantly monitors" itself to ensure that it is in accordance with the Sunshine law. "There may be some people who disagree and feel that maybe we should put every e-mail online — but currently the Sunshine Ordinance does not require that e-mails be made available online." (Emma Lierley)

Battleship metadata

Legislation on mapping software would create an expensive new category of public records



THE 22ND
ANNUAL
FREEDOM OF
INFORMATION
ISSUE

By Sarah Phelan

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On Valentine's Day, Assemblymember Jose Solorio (D-Santa Ana) introduced Assembly Bill 1978, legislation that seeks to define computer mapping systems and make them available to commercial interests at a fee — a one-two punch that freedom of information advocates fear constitutes a serious blow to the California Public Records Act.

Noting that computer mapping systems, computer programs, and computer graphic systems do not constitute public records under current law, Solorio's bill seeks to amend the CPRA to define computer mapping systems to include "assembled model data, metadata, and listings of metadata, regardless of medium, and tools by which computer mapping systems are created, stored, and retrieved."

AB 1978 would also allow "commercial interests, who are most benefited by these systems, to obtain the portion of these systems developed by a public agency, at a fee designed to offset the agency's cost of maintenance for the computer mapping systems."

But Oakland-based Bruce Joffe, who works as a geographic information consultant to cities, counties, and state agencies in California, warns that AB 1978 would allow public agencies to charge the public more for this data than the cost of duplication.

"It would severely weaken the CPRA and reduce the public's access to government records," said Joffe, noting that as the law currently stands, CPRA requires state and local agencies to make their records available and, upon request, to provide copies on payment of any applicable fee.

Solorio aide Hazel Miranda told the *Guardian* that the intent of the bill is to protect software, not to restrict access to information.

"Our intent is to protect the software, not to restrict the infor-

mation that is given out on it," Miranda said, noting that the bill's sponsor is the government of Orange County. "The concern was that a lot of corporations were taking this information — and when the information is given out, you have to give out the software, too — and using it to their own benefit."

Joffe, who was the California First Amendment Coalition's technical advisor when CFAC successfully sued Santa Clara County over access to the county's tax maps, disagrees.

"When you give information out, you are not giving out software, you are giving out data in export format," said Joffe, who believes Solorio wants to change the law so that AB 1978's sponsor, Orange County, which has sold its tax maps for \$400,000 in the past, can continue to sell its data.

Holly Fraumeni, the AB 1978 lobbyist with the well-connected firm Platinum Advisors, deferred questions to Bruce Matthias of Orange County's legislative affairs, who told us, "The County of Orange has never disagreed on sharing public data. We are not trying to hide data down here. If you want it on a disk, we charge 25 cents. All we are doing is updating language in the bill. Our exclusive intent is to protect the software we've developed." Records show Orange County paid Platinum Advisors \$60,000 between October 1 and December 31, 2007.

CFAC executive director Peter Scheer believes AB 1978 is an attempt to take the information that CFAC has tried to make freely available and put it back under lock and key, so that it is proprietary information that can be sold.

Recalling how, years ago, the only way you could see a county's tax maps was as an engineer's rendering on paper, Scheer observed that when this data is computerized and made publicly available, "individuals and businesses can create all kinds of valuable tools or simply post the raw data on the Internet."

Blair Adams, chief consulting officer at San Francisco's Department of Technology and Information Services, says the city's GIS data has been publicly available for five years.

"We have no intent to change that," Adams said. "Our motto is 'Go have it, and help us make it better.'"

But while San Francisco treats this data as a public record and copies it for the price of a blank DVD, Santa Clara and Orange counties have treated it as a revenue generator.

"They charge an arm and a leg, and another arm and leg, and whatever other appendages they can think of," said Scheer, noting that Santa Clara County charges \$100,000 for a full base map of its real estate parcels — data that can be used to determine whether properties are assessed correctly, and whether pothole repairs are carried out equitably.

"It would severely weaken the CPRA and reduce the public's access to government records."

Bruce Joffe

"Likely clients willing to purchase this data would be utilities, phone companies, and developers, who can't do without it," Scheer said. "But public health and safety departments need access to it, too."

Joffe agrees, and it's something he has plenty of experience with. He helps cities and counties create geographic information systems that allow ambulances to take the most efficient routes, the Department of Public Works to carry out better capital improvements, and the police to conduct better crime analysis.

"Every department uses it, and because it's in the government system, therefore it is a public record, and the public has the right to access those records at no more cost than it takes to duplicate them," Joffe said. He added, "If AB 1978 passes, we'll lose considerable access." **sfbg**

CONCERT UPDATE

FEATURED SHOW



TRUTH IS HERE
FEAT. BROTHER ALI

3/12 SLIMS

WWW.MYSPACE.COM/BROTHERALI

THIS WEEK

TRUTH IS HERE
FEAT. BROTHER ALI
3/12 Slim's



GOGOL BORDELLO
3/13 Warfield

CLOUD ARCHIVE
PARKER STREET
CINEMA
3/13 Make Out Room

SNOWBLINK
3/13 Rickshaw Stop

THE HOOKS
THE SORE THUMBS
3/17 Hemlock Tavern

SONYA COTTON
3/18 Hemlock Tavern

SIC ALPS
3/19 Hemlock Tavern

EXPLOSIONS IN THE
SKY
3/21-22 Great American
Music Hall

GARY LOURIS
VETIVER
3/20 Fillmore

SAUL WILLIAMS
3/21 Slim's

JILL TRACY
RYKARDA PARASOL
3/21 12 Galaxies

LOQUAT
3/21 Cafe du Nord

EXTRA ACTION
MARCHING BAND
3/22 12 Galaxies

SAY HI (TO YOUR MOM)
3/22 Bottom of the Hill

JENS LEKMAN
3/22 Bimbo's
3/23 Bottom of the Hill

NADA SURF
3/22 Fillmore



VAMPIRE WEEKEND
3/22 Independent
3/23 Rickshaw Stop

TRESPASSERS WILLIAM
OR THE WHALE
PETRACOVICH
3/23 12 Galaxies

TOKYO POLICE CLUB
3/24 Independent

K.D. LANG
3/25-26 Palace of Fine
Arts

CITIZEN COPE
3/25-27 Independent

JOSE GONZALEZ
MIA DOI TODD
3/27 Fillmore



JUSTICE
DIPLO
3/27 SF Design Center

RAY DAVIES
3/28 Warfield

GZA
3/31 Independent

BAD MAHIERS
LA PLEBE
4/2 Slim's

THE BLACK KEYS
JAY REATARD
4/2 Warfield

OKAY, FAMILY TREA
ELIAS REITZ
4/2 Make Out Room

THE CRIBS
RA RA RIOT
4/3 330 Ritch

MAGIC BULLETS
4/4 Bottom of the Hill

BRUCE SPINGSTEEN &
THE E STREET BAND
4/4 ARCO Arena
4/5 HP Pavilion

LES CLAYPOOL
4/5 Warfield

EDDIE YEDDER
4/7 Zellerbach Auditorium

ANTI-FLAG
4/7 Fillmore

ANI DIFRANCO
4/8 Fillmore



RJD2
4/10 Independent

DIRTY PROJECTORS
4/11 Bottom of the Hill

BIRDMONSTER
4/11 Bottom of the Hill

MORCHEEBA
MARIEE SIOUX
4/11 Fillmore

NICK LOWE/
ROBYN HITCHCOCK
4/12 Fillmore

XIU XIU
THAO WITH THE GET
DOWN STAY DOWN
4/12 Bottom of the Hill

ENON
THE BLACKS
4/13 Bottom of the Hill

EELS
4/14 SF Palace of Fine
Arts



CAT POWER
4/15 Warfield

MICHELLE SHOCKED
4/17 Swedish Hall

GHOSTLAND
OBSERVATORY
4/17 Mezzanine

INSTANT MESSENGERS
4/17 Rickshaw Stop

GOSSIP
PANTHER
4/18 Bimbo's

PAPER CUTS
THE BOTTICELLI
THE MANTLES
4/18 Cafe du Nord

JAY-Z
MARY J. BLIGE
4/20 Oracle Arena

DEATH CAB FOR CUTIE
THE CAVE SINGERS
4/23 Fillmore

HOT CHIP
4/24 Fillmore

THROW ME THE STATUE
4/26 Bottom of the Hill



LES SAVY FAV
4/27 Great American
Music Hall

MINUS THE BEAR
4/29 Bimbo's

THE BREEDERS
4/30 Slim's

COLIN MELOY
4/30 Fillmore

ISLANDS
4/30 Bimbo's

ROGUE WAVE
5/3 Fillmore

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

FRIDAY NIGHTS

MARCH 14

CELEBRATE
BOUQUETS TO ART!5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the 24th annual *Bouquets to Art* exhibition and celebrate the start of spring. Select florists interpret the museum's permanent collection with dozens of stunning, elaborate floral arrangements. And, see the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork, eliminating the distinction between artist and art.

EXPERIENCE the live musical fusion of Deli Kanli. Their sound is the intriguing twist of upright bass, conventional Turkish oud, clarinet and darabuka.

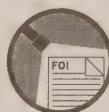
LISTEN to the panel *Good, Better, Best*: a discussion on Turkmen carpet connoisseurship in conjunction with *For Tent and Trade: Masterpieces of Turkmen Weaving*.

CONSTRUCT your own *Bouquets to Art* with paper flower arrangements and sculptures using tissue paper and pipe cleaners.

@the de Young

Killing in the dark

Two years later, the death of Asa Sullivan remains a mystery

THE 22ND
ANNUAL
FREEDOM OF
INFORMATION
ISSUEBy G.W. Schulz
gwschulz@sfbg.com

The San Francisco Police Department doesn't want people to know about Asa B. Sullivan, a case that illustrates how difficult it is to get even basic information about law enforcement, which leaves the public in the dark about a public agency that makes life-and-death decisions.

Officers filled Sullivan with 16 bullets nearly two years ago on June 6, 2006. Sullivan was unarmed and hiding in the cramped attic of a townhouse at the Parkmerced complex near San Francisco State University when the shooting occurred.

The *Guardian* has spent the intervening time trying fruitlessly to obtain public records and other information from the department about what happened to Sullivan and about the officers involved, including the results of now-completed investigations.

Sullivan's death briefly grabbed headlines, but beyond what police told the press at the time, the department has rejected several requests for reports and other documents related to the shooting. The department in February of this year rejected another records request, one of four rebuffed since Sullivan's death.

- Police initially claimed Sullivan's gun was found at the scene, but that story changed significantly within a short period of time. Police later said the officers who shot him believed an eyeglasses case held by Sullivan was a gun.

It all started when the neighbors of 2 Garces Drive called police believing squatters had taken over the townhouse, but Sullivan was helping the tenants clean up so they could get their security deposit before moving out.

When police arrived, they ordered Sullivan's friend, Jason Martin, to the floor after the officers aimed their weapons at him without explanation while Sullivan fled into an attic, according to allegations that later appeared in a federal civil suit filed by Sullivan's family.

Sullivan was on probation for pot and any contact with police would surely have caused him more prob-

lems, but as we reported shortly after Sullivan was killed, the department's General Orders instruct that when a suspect is barricaded, the responding officers should call in a negotiator. A K-9 unit was called that night, according to the suit, but it doesn't appear the officers waited for it to show up.

Two officers tried to call Sullivan down before pursuing him into the attic. The rest is unclear except that the officers, John Keesor and Michelle Alvis, shot Sullivan to death believing he was armed and intended to shoot them first. But no gun was ever found. The 25-year-old Sullivan, a San Francisco native, was working for Goodwill Industries at the time and had a young son named Asa Isaiah Sullivan.

We first sent a public records request to the SFPD shortly after Sullivan's death asking for "any and all documentation" related to the shooting including e-mails, notes, and witness statements. The department's legal division responded that the material was exempt from disclosure laws because they were part of an ongoing law-enforcement investigation, a common response when reporters seek such documents.

After learning at a September 2006 San Francisco Police Commission meeting that some elements of the investigation were complete, we filed another request. The department's rulebook requires that two divisions in the department — the homicide detail and internal affairs — complete their examinations of deadly officer-involved shootings within two months of the incident.

But again, citing the state's Government Code, which allows them to withhold material considered part of an ongoing probe, the department responded that an investigation by the district attorney and an analysis of Sullivan's body by the medical examiner were not complete.

Two months later, we confirmed through Sullivan's autopsy that he'd been shot 16 times, so we filed another request for documents related to the shooting. But again the department's legal division claimed the investigation was still open and disclosure would endanger its successful completion.

The alternative by then was to wait for the federal civil suit filed against the city by Sullivan's family to

unfold slowly: through that, perhaps we could determine if new evidence from the shooting would appear in the public record. No success there either. The parties requested a protective order in August 2006 that made crucial information in the case confidential, including personnel records of the officers involved as well as audiotapes, videotapes, photographs, and transcripts related to the investigation.

Through the suit, however, we did learn last November that the Office of Citizen Complaints and the police department's Management Control Division, a.k.a. internal affairs, had completed their investigations of the shooting.

So we filed another request in February of this year. Yet again, however, the department's legal division responded that the records were protected under the state's Penal Code, which grants special exemptions for information related to the conduct of law-enforcement personnel. The OCC responded the same way in its denial of our request.

Making matters worse, California's State Supreme Court ruled in an unrelated case in August of 2006 that citizens and the press would no longer be able to access most public information about why individual officers are charged with misconduct or even possibly breaking the law.

Records of misconduct charges filed by the OCC or the police chief against officers had largely been open to the public until then through summaries that appeared on the agenda of the police commission. The public could also attend misconduct hearings at the Hall of Justice which included testimony from officers.

But the Supreme Court ruling — known as the *Copley* decision — put a stop to it by broadening the scope of privacy laws that exclusively protected cops from the disclosure of disciplinary records. Since then, stories from Bay Area media outlets about police misconduct have been few and far between despite a steady stream of cases.

Of course, there's a way around it all. Sometimes documents show up at the *Guardian* building in Potrero Hill without a return address, and literally dozens of people with potential access to records related to Sullivan's death could plausibly deny knowing how they were accidentally sent to G.W. Schulz, *San Francisco Bay Guardian*, 135 Mississippi St., San Francisco, Calif., 94107.

Maybe by the June anniversary of Sullivan's shooting, a fuller story of what happened that day (from any number of perspectives — we're interested in talking to anyone) could land in front of readers. Maybe. **SFBG**

Left: Robert Henri "Lady in Black with Spanish Scarf," 1910 DeVoy Designs, Kwo DeVoy. Attention Photo by Jean Lee

de Young

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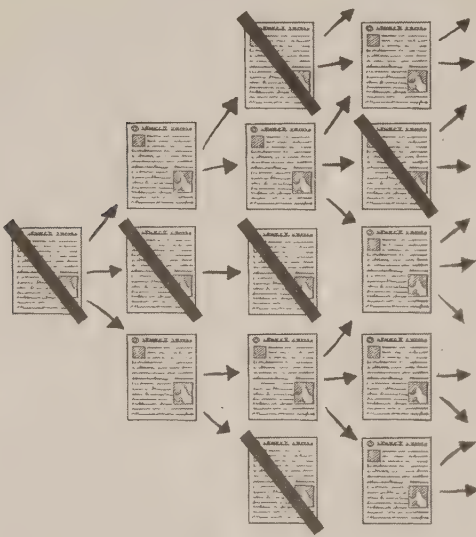
Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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GUARDIAN



GUARDIAN ILLUSTRATION BY CHAD CROWE

The leaks go on

A federal court judge says prior Wikileaks ruling was unconstitutional



THE 22ND
ANNUAL
FREEDOM OF
INFORMATION
ISSUE

By Megan Ma
news@sfbg.com

In what may be the last act of a quickly unfolding drama, Swiss banking giant Julius Baer has dropped its lawsuit against Wikileaks, an anonymous whistleblower Web site, and Dynadot LLC, the site's registrar. Baer's attorneys had sought to shut down Wikileaks through a permanent injunction for hosting potentially damaging material about the bank's activities in the Grand Cayman Islands.

The bank's decision last week follows its legal defeat Feb. 29 in which San Francisco federal court judge Jeffrey S. White withdrew his ruling to halt the US version of the Web site Wikileaks.org — and to also stop information from the site from being transferred to another server.

White weighed arguments from both sides and said his withdrawal of the order against Wikileaks still raises serious issues about the extent of jurisdiction any US court has over the Internet. He essentially agreed that prior restraint of the site was unconstitutional, and that it could create a "chilling effect" on future free speech cases. He bowed to arguments from defense attorneys and said his prior order raises questions regarding

"possible infringement of protections afforded to the public by the First Amendment."

The anonymous forces of Wikileaks seemed to have braced for the legal blow. Within hours of the Feb. 15 takedown order by White, those in the know could access the site by entering the IP address, which is run on a server in Sweden and on other servers around the world.

While no official Wikileaks defendant ever materialized because its operators remain a secret, the preliminary injunction order set off a firestorm of criticism from free speech advocates. One after another, lawyers from the ACLU's San Francisco chapter, Public Citizen in Washington D.C., and nearly a dozen civil rights organizations rushed to intervene and defend the site.

Shutting down the site is akin to "locking the doors of *The New York Times*," said Julie Turner, an attorney who represented Wikileaks in prelitigation matters.

"I think this was a textbook example of what not to do," said media law attorney Thomas Burke of the bank's efforts to seek a prior restraint. "This just completely backfired and garnered international attention."

The documents posted on Wikileaks have been used as the basis for major news stories on subjects such as the treatment of inmates at Guantanamo Bay, the US military's rules of engagement in Iraq, and corruption by Kenya's former president.

And instead of concealing documents, the case has drawn a maelstrom of attention to the bank's alleged dealings, and it raises big questions about freedom of speech on the Internet.

In their filing, Julius Baer attorneys said they still reserve the right to consider filing suit in the same court or elsewhere and are considering the company's legal options. The bank's spokesperson, Jenna Agins, declined a *Guardian* request for comments.

Founded in 2006 by Chinese dissidents, journalists, and tech gurus, Wikileaks hosts 1.2 million leaked documents that aim to expose government and corporate wrongdoing. Anonymous site creators say they're developing an uncensorable system for "untraceable mass document leaking and analysis" and are ready to fight any legal attack.

Wikileaks may have evaded its censors this time, but the latest case portends the vulnerability of such sites and those involved in them. Julius Baer's attorneys admitted to the judge they had a hard time tracking down a Wikileaks representative. So they went after Daniel Matthews, a Stanford grad student. According to the bank's court filing, the bank's attorneys found his name on a Facebook page listing him as an "officer" of Wikileaks and summoned him to court. Joshua Koltun, his pro bono attorney, rushed to file a brief to defend Matthews.

"It was an extremely aggressive move because they were basically grabbing at straws," said Koltun, who appeared without his client in court. "They said he would face liability for a very tenuous connection or be confronted with disobeying the court order."

The bank's attorneys claimed that Wikileaks had disclosed confidential or forged information about its clients and said there was nothing newsworthy about it. In this way, they are attempting to pit freedom of speech against personal privacy rights.

"Wikileaks has actively solicited the theft of private information," said William Briggs, one of the lawyers for the bank. "They are no longer shielded by the First Amendment."

But freedom of speech laws trump privacy rights in this case, argues Matt Zimmerman, senior staff attorney for the Electronic Frontier Foundation, which filed an amicus brief opposing the judge's injunction against Wikileaks. "The information was already out there and the bank wanted to force everyone who had a copy of it to pull it down."

Perhaps the more salient point going forward, Zimmerman says, is that consumers are more wary of what Internet provider or domain registrar they choose and to make sure those

CONTINUES ON PAGE 21 >>

A CITIZENS' GUIDE TO FIGHTING SECRET GOVERNMENT

San Francisco has the best local sunshine law in the country — and there are still problems getting access to information. Just look at the half-billion dollars a year of public money that goes to nonprofit organizations, without adequate oversight or accountability (see "The Nonprofit Gold Rush.") But help is out there. This guide to local and national organizations offers a wide range of resources for journalists, citizen activists, and hell-raisers who want to track their tax money and hold their government, and its contractors, accountable.

LOCAL ORGANIZATIONS

The California First Amendment Coalition is an independent, nonpartisan, nonprofit organization whose mission is to "promote and defend the people's right to know" by improving compliance with state and federal access laws. CFAC's Web site contains an archive of articles dealing with FOI issues, the texts of state FOI laws, and other useful resources. 534 Fourth St., Suite B, San Raphael, CA 94901. (415) 460-5060, cfac@cfac.org, www.cfac.org.

The California Newspaper Publishers Association is the umbrella organization to which most newspapers in the state belong, so it has an acute interest in open government. Its FOI Watch newsletter (also available online) includes a clearinghouse of sunshine news from around the state. 708 Tenth St., Sacramento, CA 95814. (916) 288-6015, tom@cnpa.com (general counsel Thomas Newton), www.cnpa.com.

Californians Aware, run by former CFAC general counsel Terry Francke, helps activists and organizations get access to public meetings and records and offers resources on the Web for citizens, public officials, journalists, and attorneys. 2218 Homewood Way, Carmichael, CA 95608. (916) 487-7000, info@calaware.org, www.calaware.org.

The Center for Investigative Reporting sponsors workshops on investigative techniques for journalists and university students. The center's Web-based magazine provides FOI information, tips for journalists, and updates on past CIR investigations. 2927 Newbury St., Suite A, Berkeley, CA 94703. (510) 809-3160, center@cironline.org, www.muckraker.org.

The DataCenter provides on-call research, consultation, and referrals to justice organizations regarding FOI issues. It also offers research and action training. Services are free or on a sliding scale, depending on one's ability to pay. 1904 Franklin St., Suite 900, Oakland, CA 94612. (510) 835-4692, ext. 376, www.datacenter.org.

The Electronic Frontier Foundation, an online First Amendment organization, works to uphold digital free speech, empower the online public, and protect privacy on the Internet. It provides stories and alerts on its Web site, with daily updates. Effector, an e-mail newsletter, is available through the site. 454 Shotwell St., S.F., CA 94110. (415) 436-9333, information@eff.org, www.eff.org.

The First Amendment Project is a public interest law firm that provides legal representation, educational programs, and low-cost or free advice for journalists, public interest organizations, and individual citizens with public records and FOI-related issues. In a joint publication effort with the Society of Professional Journalists, the project offers three free pocket guides, on the Brown Act, California's Open Meeting Law, and accessing court records. The Web page has information on using the California Public Records Act as well as on getting court records. 1736 Franklin St., 9th floor, Oakland, CA 94612. (510) 208-7744, fap@thefirstamendment.org, www.thefirstamendment.org.

Media Alliance is a nonprofit media center that offers classes on journalism skills, including how to find and use public records. 1904 Franklin St., Suite 500 Oakland, CA 94612. (510) 832-9000, information@media-alliance.org, www.media-alliance.org.

The Society of Professional Journalists, Northern California Chapter, FOI Committee fights for open access to information and educates members of the public on FOI issues. The group provides a subscription e-mail list for journalists and others involved in FOI and First Amendment issues in California as well as putting on the James Madison FOI Awards. 222 Sutter St., 6th floor, San Francisco, CA 94108 (415) 321-1700, www.spj.org/norcal.

NATIONAL ORGANIZATIONS

The Brechner Center for Freedom of Information conducts research and educates the public in mass-media law and the First Amendment, including public access to government meetings and records and litigation information. University of Florida, College of Journalism and Communications, 3208 Weimer Hall, P.O. Box 118400, Gainesville, FL 32611-8400. (352) 392-2273, www.jou.ufl.edu/brechner.

The Center for National Security Studies works with concerned citizens and groups to expose secret government policies and offers free assistance to those seeking records under the Freedom of Information Act. It also coordinates related litigation. 1120 19th St. NW, 8th floor, Washington, D.C. 20036. (202) 721-5650, cnss@cnss.org, www.cnss.org.

The FOIA Blog, created by an FOIA Washington attorney, has an updated list of documents currently being released by several government agencies inforprivacylaw@yahoo.com, www.thefoiaolog.typepad.com.

The Freedom of Information Center of the University of Missouri School of Journalism CONTINUES ON PAGE 20 >>

A CITIZENS' GUIDE TO FIGHTING SECRET GOVERNMENT

CONT.

has a collection of more than one million articles and documents about access to information at the local, state, and federal levels. The center works to ensure compliance with sunshine laws around the country. Its Web site contains links, updates, and tips on FOI inquiries. A free e-mail newsletter provides information on developments in FOI access and issues; you can sign up by contacting umcjournalfoi@missouri.edu. University of Missouri, 133 Neff Annex, Columbia, MO 65211. (573) 882-5736, davis-cn@missouri.edu, www.missouri.edu/~foiwww.

GovernmentDocs allows people to browse and search thousands of pages acquired through the FOIA and sunshine laws. Registered users can review and comment on documents. www.governmentdocs.org

GovTrack provides information on the U.S. Congress. It compiles information on federal legislations, voting records, and other congressional data and simplifies the language for ordinary citizens. It also indexes all bills, as well as changes to them, in Congress and all roll call votes www.govtrack.us.

Investigative Reporters and Editors provides educational services for investigative reporters and editors. The group's Web site offers FOI-related resource guides, a database of FOI stories, tips for using the Freedom of Information Act, and a database of previous FOI requests. University of Missouri School of Journalism, 138 Neff Annex, Columbia, MO 65211. (573) 882-2042, www.ire.org, info@ire.org.

The National Freedom of Information Coalition is composed of First Amendment organizations dealing with FOI issues. It provides resources for the media, government officials, lawyers, and citizens who want access to public information. The coalition also offers seminars and workshops to media professionals, attorneys, academics, students, and the public on FOI issues and helps nurture start-up FOI groups and Internet sites. Its Web site offers links to relevant legislation and organizations state by state, as well as an Internet mailing list, FOI-L. 133 Neff Annex, Columbia, MO 65211. (573) 882-5736, cdavis@nfoic.org, www.nfoic.org.

OMB Watch is a member of the Public Access Working Group, a coalition of organizations promoting greater access to government information. OMB Watch offers an online newsletter, OMB Watcher, available on its Web site or by e-mail, which typically includes articles on FOI issues. To subscribe to the weekly e-mail version, e-mail join-ombwatcher@lyris.ombwatch.org. 1742 Connecticut NW, Washington, D.C. 20009. (202) 234-8494, www.ombwatch.org.

The Project on Government Secrecy is an advocacy and public education project of the Federation of American Scientists. The project has an extensive archive and provides regular news updates through its Web site and e-mail newsletter, Secrecy News. 1725 DeSales Street NW, 6th floor, Washington, D.C. 20036. (202) 454-4691, www.fas.org/sgp/index.htm.

Project Vote Smart provides information on local, state, and national candidates, including voting records, issue positions, campaign contributions, phone numbers, and mailing addresses. The database is accessible by calling the toll-free hotline at 1-888-VOTE-SMART. 1 Common Ground, Phillipsburg, MT 59858. (406) 859-8683 comments@vote-smart.org, www.vote-smart.org.

The Radio-Television News Directors Association is the world's largest professional organization devoted to electronic journalism. It lobbies for cameras in courtrooms and strong FOI laws and provides coverage of FOI issues on its Web site. 1600 K St. NW, Suite 700, Washington, D.C. 20006. (202) 659-6510, www.rtna.org.

The Reporters Committee for Freedom of the Press operates the 24-hour FOI Service Center at 1-800-336-4243 to answer emergency questions from journalists and others with open-records problems. 1101 Wilson Blvd., Suite 1101, Arlington, VA 22209. (703) 807-2100, rcfp@rcfp.org, www.rcfp.org.

The Society of Professional Journalists advocates for open access to information and educates members of the public on FOI issues. The society's Web site has an FOI section with extensive links to resources and information, including a list of FOI advocacy organizations. 3909 N. Meridian St., Indianapolis, IN 46208. (317) 927-8000, questions@spj.org, www.spj.org.

The State Sunshine and Open Records shares information, guid-

ance and advice on developments and news about open records at the state and local level. They also have an extensive list of links to other sunshine blogs. www.openrecords.wordpress.com.

The Student Press Law Center works with the Reporters Committee for Freedom of the Press to cover FOI and other First Amendment issues relating to high school and college journalists. It offers free advice, lawyer referrals, and analysis. 1101 Wilson Blvd., Suite 1100, Arlington, VA 22209. (703) 807-1904, admin@spclc.org, www.spclc.org.

The Sunlight Foundation develops a database to ensure transparency in government and fiscal accountability. They digitize new info and provide access to existing information. 1818 N Street NW, Suite 410, Washington, D.C. 20036. (202) 742-1520. www.sunlightfoundation.com.

WikiFOIA helps people understand the FOI Act on a state and federal level by providing a how-to-guide about open records requests, as well information on how to make that request. www.wikifoia.pbwiki.com.

INTERNATIONAL ORGANIZATIONS AND RESOURCES

The Bay Guardian web site has extensive information and links concerning international press-freedom issues. For details on journalists under fire, including frontline dispatches and reports from the battle to keep the world safe for journalists, go to www.sfbg.com/journalists/. For updates, dispatches, and links to national and international FOI groups, go to www.sfbg.com/FOI.

The UK FOI Blog provides a glimpse into how FOI issues are dealt with across the pond by listing news and developments on FOI in Great Britain. www.foia.blogspot.com.

LOCAL GOVERNMENT RESOURCES

The Government Information Center, on the fifth floor of the San Francisco Public Library's Main Branch, stocks public documents published by the city. These include annual reports for committees and departments, minutes and agendas of official meetings, environmental impact reports, and city audits, ordinances, and resolutions. San Francisco Public Library, 100 Larkin St., S.F., CA 94102. (415) 557-4500, www.sfppl.org.

The Oakland Public Ethics Commission responds to complaints and holds hearings on possible violations of the city's Sunshine Ordinance. Records, tapes of the commission's meetings, agendas, and minutes can be picked up at the commission's office. 1 Frank Ogawa Plaza, 4th floor, Oakland, CA 94612. (510) 238-3593, ethicscommission@oaklandnet.com, www.oaklandnet.com/government/public_ethics/webpage.html.

The Office of Information and Privacy, U.S. Department of Justice, provides online versions of frequently requested records, opinions, policy statements, and guides to the Freedom of Information Act. The guides include detailed instructions for filing FOIA requests, average response times for different governmental offices, and a wealth of other useful information. The text of the FOIA is available on the office's Web site. 1425 New York Ave., Suite 11050, Washington, D.C. 20530. (202) 514-3642, www.usdoj.gov/oip/oip.html.

Public Access to Court Electronic Records is an online database of court records and decisions. Web access is \$4 a page, and requires registration through the Web at www.pacer.psc.uscourts.gov. P.O. Box 780549, San Antonio, TX 78278. 1-800-676-6856, pacer@psc.uscourts.gov.

The San Francisco Ethics Commission monitors and enforces the Sunshine Ordinance and the city's governmental-ethics, campaign-finance, and lobbyist-reporting laws. Individuals can file complaints regarding violations of the Sunshine Ordinance. The commission meets the second Monday of each month at 5:30 p.m. in City Hall, Room 408. 25 Van Ness, Suite 220, S.F., CA 94102. (415) 252-3100, ethics.commission@sfgov.org, www.sfgov.org/site/ethics_index.asp.

The San Francisco Law Library is open to the public, though only government officials, state bar members, and judges can check out items. The main reference library is across the street from City Hall, in the Veterans War Memorial Building. The courthouse reference room on McAllister Street has self-service LawDesk terminals for access to California cases and statutes. The col-

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A CITIZENS' GUIDE TO FIGHTING SECRET GOVERNMENT

lection at the Financial District branch specializes in business law and has a self-service Westlaw terminal available for a fee. Main reference library: Mon.-Fri., 8:30 a.m.-5 p.m., Veterans War Memorial Building, 401 Van Ness, Room 400, S.F. (415) 554-6821. Courthouse reference room: Mon.-Fri., 8:30 a.m.-4:30 p.m., 400 McAllister, Room 512, S.F. (415) 551-3647. Financial District branch: Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., noon-4 p.m., 685 Market St., Suite 420, S.F. (415) 882-9310, www.ci.sfbay.ca.us/site/sfil_index.asp.

The Sunshine Ordinance Task Force oversees compliance with San Francisco's sunshine law by investigating complaints from individuals who believe city officials have withheld records or conducted meetings in violation of the law. The task force meets the fourth Tuesday of each month at 4 p.m. City Hall, 1 Dr. Carlton B. Goodlett Place, Room 244 (meetings held in Room 408), S.F. For complaint forms and other information call (415) 554-7724 or go to http://www.sfgov.org/site/sunshine_index.asp

PUBLICATIONS

The California First Amendment Coalition publishes the California Journalist's Legal Notebook, a handy guide to the legal issues surrounding telephone interviews, press passes, gags on sources, and other journalism-related topics (\$36.25, \$30.88 for CFAC members, shipping included). Also by CFAC is The New Brown Act: How the Open Meeting Law Has Been Revised (\$12.75, \$7.39 for CFAC members, shipping included). (415) 460-5060.

The Oakland Public Ethics Commission publishes a free brochure, How to Notice a Public Meeting under the Oakland Sunshine Ordinance and the Brown Act, useful for making sure a public meeting follows the requirements of the Brown Act. (510) 238-3593, (510) 238-6620, ethicscommission@Oaklandnet.com, www.oaklandnet.com/government/public_ethics/webpage.html.

Access to Courts and Court Records in California, Open Meeting Laws in California, and The California Public Records Act are free, convenient, quick-reference guides published by the Society of Professional Journalists, Northern California Chapter, and the First Amendment Project. (510) 208-7744, www.thefirstamendment.org/freepress.html.

The ACLU Freedom of Information Project publishes Using the Freedom of Information Act: A Step-by-Step Guide (#4002, \$3) and Your Right to Government Information (#1190, \$5.95), which covers a broader range of topics, including how to get into public meetings. Both publications can be ordered online through the ACLU's e-store or by phone. ACLU Publications, P.O. Box 4713, Trenton, NJ 08650-4713. 1-800-775-2258, www.aclu.org.

The Government Printing Office publishes The Freedom of Information Act Guide and Privacy Act Overview (#63), a 986-page guide to the FOIA produced by the Justice Department. It can be ordered by phone at 1-866-512-1800 or online at bookstore.gpo.gov. The Citizen's Guide is available in its entirety online at www.fas.org/sgp/foia/citizen.html.

The Freedom of Information Clearinghouse Guidebook is a free brochure about making FOIA requests and appealing agency decisions. It's available online through the Freedom of Information Clearinghouse. www.citizen.org/litigation/free_info/index.cfm.

Paper Trails: A Guide to Public Records in California (\$12.89), written by Stephen Levine and Barbara Newcombe, is published by the Center for Investigative Reporting and supported by the California Newspaper Publishers Association. It can be ordered from the CIR. An abridged, online version is coming soon. 2927 Newbury St., Suite A, Berkeley, CA 94703. (510) 809-3160, www.centerforinvestativereporting.org/

The fourth edition of the Investigative Reporters' Handbook (\$61, \$51 for Investigative Reporters and Editors members), by Steve Weinberg, Brant Houston, and Len Bruzese, is a comprehensive and accessible guide for novice and experienced journalists that shows how to locate and use more than 500 sources of public information. (573) 882-3364, www.ire.org/store/books.

The Reporters Committee for Freedom of the Press supplies a wealth of publications on public access and other First Amendment topics. How to Use the Federal FOI Act (\$5) is a handbook on FOI rights, with instructions for appealing if your request is denied, and includes sample letters. The First Amendment Handbook (\$7.50) is a journalist's pocket guide to FOI issues. Two guides - Judicial Records: A Guide to Access (\$3) and Access to Electronic Records (\$5) - analyze state laws and decisions regarding access to legal records and government electronic data. Tapping Officials' Secrets is a set of guides to state public records and open-meeting laws (\$10 a state). The News Media and the Law is a quarterly magazine that includes updates on legislation pertinent to FOI (\$30 a year for four issues). Some of these publications are available in their entirety online; all can be ordered online. 1-800-336-4243, www.rcfp.org.

The second edition of Law of the Student Press (\$18) is a vital handbook for student newspapers. It's extensively annotated but avoids legalese and tries to bring the law to life for students and educators. The Student Press Law Center also publishes Covering Campus Crime, Third Edition (\$2) and the Student Press Law Center Report (\$15 for three issues a year). (703) 807-1904, www.splc.org.

Citizen Muckraking: How to Investigate and Right Wrongs in Your Community (\$9) offers advice on writing press releases, conducting interviews, and using the FOIA. The book, a collaborative effort by the Center for Public Integrity, is available through Common Courage Press. 1-800-497-3207, www.commoncouragepress.com. **SFBG**

Wikileaks CONT.

companies protect free speech rights.

In their suit, Julius Baer's attorneys sued Wikileaks' domain registrar, Dynadot LLC in San Mateo, for hosting the site. The small start-up agreed in a Feb.14 court stipulation to all of the bank's demands to disable the site and prevent its transfer to another server, in exchange for getting the case against them dismissed.

"This is part of the reason why Congress has passed laws to get the intermediary out of the way," Baer said. "Dynadot was never liable for the information its user posted. It's unfortunate that they apparently didn't know the law well enough and decided to fold."

Dynadot lawyer Garret Murai denied that his client had agreed to all of the bank's terms. "The court's order to remove the domain name settings is not something we wanted to do," he said. "We did not agree to that."

David Ardia, an Internet law expert at Harvard, says even in the US, which has long established First Amendment protections, the threat of lawsuits against Web sites such as Wikileaks still lingers.

The power of an individual judge to bring down a Web site still remains, he says, but not if sites can function on international servers outside US jurisdiction.

Most online bulletins or blog posts allow people to post comments and remain anonymous, but not to the point where governments can't find out who they are. What makes Wikileaks formidable, some say, is its software's ability to cover the tracks of its users.

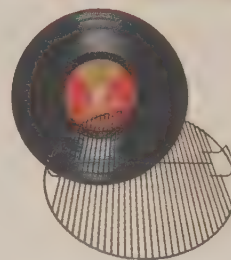
Peter Scheer, executive director of the California First Amendment Coalition, says time will tell whether the Wikileaks site can prove its mission to covertly leak information and should never have been silenced in the first place.

"As we as a society become increasingly dependent on the Internet as a source of information, the vulnerability of the Web site to that kind of action is something to fear," he said. "So when it happens, it's important to draw maximum attention to it, to go into court with all guns blazing."

From the stand, White conceded the problem with pursuing a case against an anonymous entity such as Wikileaks, which has no official representation and whose chief players remain invisible.

Then he questioned the effectiveness of trying to control leaked documents, even if those responsible had somehow violated personal privacy rights: "When this genie gets out of the bottle, it's out in the world." **SFBG**

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DAN NOYES
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If journalists were the subjects of
trading cards like baseball players, the
Dan Noyes rookie card would be just
as impressive as a 2008 career high-
lights card. Think Reggie Jackson: a
long, impressive career, spanning mul-
tiple organizations and a propensity to
come out swinging big at the end of a
hard-fought battle.

Over a career spanning 30 years,
Noyes has pursued serious investiga-
tions, some lasting as long as a year,
into everything from questionable
Liberian timber imports to illicit gun
trafficking from United States sup-
pliers to the Nuestra family gang.
Journalism first interested Noyes dur-
ing the crucial investigative reporting
that sparked Watergate scandal in the
early 1970s.

In 1977 Noyes cofounded
the Berkeley-based Center for
Investigative Reporting (CIR), an
independent news organization which
produces in-depth stories and docu-
mentaries for all major news outlets.
In 1979, reporting for the ABC News
program *20/20*, CIR broke a story on
a swindling United Nations charity
organization and its connections to
international drug trafficking.

More recently, Noyes has done
a series of print and broadcast
pieces concerning gang violence in
California and its effect on the lives of
those surrounding the lifestyle. Noyes
still holds an executive position at the
CIR and continues to contribute to
the world of investigative journalism.

BEVERLY KEES EDUCATOR AWARD



CLIFF MAYOTTE

Cliff Mayotte sees his Advanced
Acting Class at Lick-Wilmerding
High School as one that merges stu-
dents' "consciousness and awareness
as young adults with their skills and
energies as performance artists."

The subtitle of the course is
"Theatre as Civic Dialogue," and the
eight students enrolled during the
2007 spring semester used all their
abilities to pull off a notable show.

After an introduction to
Documentary Theatre — a form he
described as "oral history turned into
performance" — the group selected a
topic that was important to them, giv-
ing birth to the "Censorship Project."

The students interviewed their
peers, teachers, and administrators
to gather perspectives on the ways
in which expression and opinion can
be muted or altered, both voluntarily
and involuntarily. They reached out
to organizations such as Project
Censored, the First Amendment
Project, and the Ella Baker Center
for Human Rights. They transcribed
interviews and studied subjects in
order to capture statements, word
patterns, and mannerisms of inter-
viewees, then shaped the themes into
a 60-minute performance.

PROFESSIONAL JOURNALISTS



WILL DEBOARD

"Being a high school sports guy, I
don't get to do this very often," the
Modesto Bee's Will DeBoard said of

his first major foray into investiga-
tive reporting. He had gotten a tip
that the California Interscholastic
Federation was investigating recruit-
ing violations by the football program
at Franklin High School in Stockton,
which competed with schools in his
area. DeBoard asked the school and
CIF about recruiting violations, but
the football coach flatly denied the
allegations and the CIF wasn't much
more helpful.

So DeBoard decided to make
formal requests for public records with
the help of business reporter Joanne
Sbranti, and after fighting through
some initial denials, he obtained
hundreds of pages of investigatory
documents from CIF showing how
the school was recruiting players from
American Samoa. "It really was a
treasure trove of great stuff. We got
two weeks' worth of stories out of
these documents," DeBoard said. "It
really showed us that what the school
was telling us just wasn't true."

The documents detailed the
recruiting scheme and gave DeBoard
tons of leads for follow-up stories,
including the address of "a home
owned by the coach where there were
all these gigantic Samoan linemen
living there." DeBoard called the
effort an "adrenaline rush" better
than that caused by the best game
he's covered and a high point of his
journalism career.

THOMAS PEELE

Contra Costa Times investigative
reporter Thomas Peele has a long
history of battling for public records
access on behalf of both reporters
and private citizens. Peele, who helps
with projects for all the newspapers
under the Bay Area News Group-
East Bay ownership, helped ensure
the recovery of thousands of e-mails
from the Oakland mayoral tenure of
Jerry Brown when he left office to
become the state's attorney general
in 2006. Peele also helped conduct a
statewide audit of Public Records Act
compliance by law enforcement agen-
cies with the nonprofit Californians
Aware, which revealed glaring incon-
sistencies in how police across the
state make information about their
activity available to the public. And
he's been a major figure in helping the
Chauncey Bailey Project pry out new
information about Bailey's murder
last year and its connection to Your
Black Muslim Bakery. He began his
career in 1983 at a small weekly in
Bridgehampton, N.Y., and moved
from there in 1988 to the *Ocean
County Observer* in New Jersey before
joining the *CCT* in 2000.

ROLAND DE WOLK

KTVU-TV producer Roland De
Wolk is leading the investigative team



of photographer Tony Hedrick and
video editor Ron Acker in a quest to
get the names of drivers who regu-
larly use FasTrak lanes but don't pay
anything. But to date, says De Wolk,
the Metropolitan Transportation
Commission has been blocking his
team's quest.

De Wolk told the *Guardian* that
his team filed a California Public
Records request when the MTC
wouldn't provide information on the
amount of money it was losing thanks
to drivers who don't pay tolls when
they use FasTrak lanes.

"We asked MTC for specific
numbers last summer and got little
information. That makes a reporter's
antennae quiver," said De Wolk.

But when he and his team asked
for the numbers of people obstructing
their plates, the MTC started acting
squirrelly, De Wolk said.

"Finally, after six to eight weeks
of asking we got an answer: a photo of
a car whose plate was blank," fumed
De Wolk, whose team continues to
push for the names of the 10 most
frequent FasTrak violators.

BROADCAST NEWS OUTLET



KGO-TV

When KGO-TV reporter Dan Noyes
and producer Steve Fyffe asked
Muni to turn over records of public
complaints against its drivers, they
were ready for some bureaucratic foot
dragging. But they never expected
the yearlong grudge match that fol-
lowed. First, the union representing
Muni drivers sued to keep the records
sealed. Then Muni's parent depart-
ment, the Municipal Transportation
Agency, made a backroom deal with
the union and released a blizzard
of confusing and heavily redacted
paperwork that would have made the
Pentagon blush.

"It was essentially a big document
dump," Fyffe told us. "There was no
way to tell one form from another or
which driver was which."

Noyes and Fyffe convinced their
bosses at KGO-TV to file a lawsuit

for full access to the records. The
station prevailed, after which Noyes
and Fyffe received over 1,200 pages
of public complaints about 25 driv-
ers. Recently, the station went back
to court after Muni refused to release
surveillance tapes of the drivers. As in
the previous case, the judge ruled that
the public had a right to the materials
and forced the transit agency to hand
the tapes over.

Fyffe said he sees KGO's legal
successes as small victories in a much
larger fight. "I hope in the future
that this case will make Muni and
other city departments more [respon-
sive] to records requests ... these
kinds of incremental victories hope-
fully lead, little by little, to a more
open government."

PRINT NEWS OUTLET

The Sacramento Bee

SACRAMENTO BEE

The *Sacramento Bee* operates in
a city run by top-tier politicians and
their spinmeisters, so the editors and
reporters there have placed increas-
ingly high value on using documents
to support their stories.

"We've always used public records
here. Being in a state capital, we're a
little more aware of the necessity of
that," managing editor Joyce Terhaar
said. "You just need to be able to tell a
story about what's really happening."

Yet she said that in recent years,
the *Bee* has made a concerted effort
to hire public-records experts and
to have them share their knowledge
with the paper's staff through regu-
lar workshops. And last year, those
efforts paid off with a string of big,
impactful investigative stories.

Among them was Andy Furillo's
look at how much the state was
spending to fight inmate care law-
suits, Andrew McIntosh's exposé on
the lack of oversight for paramedics
and emergency medical techni-
cians, and stories by John Hill and
Kevin Yamamura on misconduct
by the state's Board of Chiropractic
Examiners.

In selecting the *Bee*, Society of
Professional Journalists judges rec-
ognized these individual efforts as
well as the *Bee's* "institutional support
of reporters and their use of public
records for numerous stories."

COMMUNITY MEDIA



THE BERKELEY DAILY PLANET

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CONTINUES ON PAGE 24 »

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- Replace Air Filter
- Replace Spark Plugs* (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
- Inspect Steering System
- Lubricate Hinges, Locks & Latches
- Inspect Exhaust System
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box (if applicable)
- Inspect Front & Rear Brakes
- Adjust Parking Brake (if needed)
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
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\$49⁹⁵

- INCLUDES:
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3 YEARS
20,000 Miles
ON PARTS

Winners CONT.

court records, and it's the job of the press to report what it discovers, said Becky O'Malley, executive editor for the *Berkeley Daily Planet*. She was convinced that a prior court order violated the public's constitutional rights to see court documents, so the small daily newspaper sued and won in a California appeals court last year, making public 15,000 pages of records from a class-action suit filed against Wal-Mart in 2001.

The documents included allegations that the company had denied rest breaks to its workers and deleted hours from paychecks. In the *Planet*'s freedom of information suit, the appeals court judges agreed with the paper's attorneys that the case could set a dangerous precedent where the public would have to prove its right to access court records. "It's becoming more of a trend for judges to grant permanent seals on court records," said O'Malley. That's unfortunate, she added, since "the only way the public finds out about bad things going on in society is through court records."

SPECIAL CITATION AWARD



CHAUNCEY BAILEY PROJECT

After Oakland journalist Chauncey Bailey was murdered last August, a large group of Bay Area media organizations formed a rare coalition to investigate his death and the activities of Your Black Muslim Bakery, a long-time East Bay institution believed by police to be involved in the killing. Since then, the group has produced several stories complete with audio, video, and photo presentations, the most recent of which is a series by retired *Santa Rosa Press-Democrat* reporter Mary Fricker detailing the sexual assault allegations made by young women once in the custody of Yusuf Bey Sr., founder of the bakery. Fricker received help from independent radio journalist Bob Butler, investigative reporter A.C. Thompson, and MediaNews staff writers Cecily Burt, Thomas Peele and Josh Richman. Other stories have reported allegations of real estate fraud against bakery associates, explored potential coconspirators in Bailey's death, and examined the bakery's ties to several prominent

politicians. More about the project — the first of its kind since a group of journalists investigated the murder of Don Bolles more than 30 years ago in Arizona — can be found at chaunceybaileyproject.org, or at www.sfbg.com/news/chaunceybailey.

PUBLIC OFFICIAL



MARK LENO

It was a staff member, Kathryn Dresslar, who told Assemblymember Mark Leno how horrible state agencies had become at complying with the California Public Records Act. Dresslar served on the board of Californians Aware, a group that advocates for open government, and she described to her boss how a 1986 audit by the organization had given every one of the 33 agencies in California government a failing grade.

Ryan McKee, then a high-school student and the son of CalAware board president Rich McKee, had visited each agency and asked for a few simple things. He wanted to see each agency's guidelines for public access, and he requested some basic information, including the salary of the agency director. Agency after agency refused to follow the law.

So Leno introduced legislation that would have mandated that every agency post its access guidelines on the Web — and included stiff fines for agencies that violated the Public Records Act. "It put some teeth into the law," Leno told us. "And I got 120 of 120 members of the state Legislature to vote for it."

That wasn't enough for Gov. Arnold Schwarzenegger, who vetoed the bill, saying it wasn't needed. The governor insisted that he had already ordered state agencies to fix the problem.

"It was a great eye-opener for me, and showed me the resistance this administration has to allowing public access to state government," Leno said. "Without that access the public is at a great disadvantage."

LIBRARY

UC BERKELEY'S BANCROFT LIBRARY LOYALTY OATH PROJECT

It might be hard to believe, but in 1949 the University of California Regents, a bastion of higher education, rode the wave of anticommunist fervor and McCarthyism, forcing all

UC employees to take a loyalty oath. The Board of Regents adopted the rule that UC administrators pushed forth: denounce communism and swear loyalty to the state, or face losing your job.

As could be expected, people resisted and 31 faculty, workers, and student employees lost their jobs. They appealed the case to the California Supreme Court and eventually were reinstated in 1952, but the controversy cast a pall over the UC's reputation and divided campuses. With the help of a grant from UC President Emeritus David Gardner, archivists from UC Berkeley's Bancroft Library and other researchers painstakingly compiled 3500 pages of text, many audio statements, and photos from four UC collections.

The online collection, which went live in December 2007, serves as primary source material for students and researchers who want to understand how UC administrators got embroiled in and came to terms with the McCarthy-era tensions that rocked the country.

LEGAL COUNSEL



RACHEL MATTEO-BOEHM

Electronic data is the new frontier for public-records law, and Rachel Matteo-Boehm, a lawyer with Holme, Roberts and Owen, last year won a key case preserving the public's right to access to what some public agencies have tried to claim was proprietary data.

The county of Santa Clara produced a digital map showing property lines, assessors parcels and other key real-estate data, and that became the basis for a geographic information system tool. The GIS would allow users to plot everything from property taxes to street repairs, public investment, political party registration, school test scores and other trends. But Santa Clara wasn't giving it out to the public: The database cost more than \$100,000, which meant only big businesses could use it.

Boehm went to court on behalf of the California First Amendment Coalition to argue that the data was public, and must be made available without high charges. "As information begins to be collected in electronic form, and governments choose to put information in sophisticated electronic formats, you can run into real public-

access problems," Boehm told us.

Boehm convinced a Santa Clara Superior Court judge that the data was indeed covered under the California Public Records Act. Now Santa Clara must make the map available to the public — and other counties with similar data, seeing the results of the suit, are following that rule.

The decision was a key one, Boehm said: "One day we're going to wake up and all there will be is electronic records," she noted. And if governments can apply different rules to those documents, "you can kiss the Public Records Act goodbye."

WHISTLEBLOWER

DAN COOKE

When Dan Cooke shared details of an alleged sewage spill on Alcatraz Island with the *Guardian*, the health of the national park — where he'd been working as an historical interpreter for over a decade — was foremost on his mind. But he lost his job after the story was published — apparently for taking a proactive role in noting details of the spill in the island's log book and speaking candidly to the press about what he'd seen. Wanting nothing more than a return to his job leading educational tours of the island, he filed an administrative claim with the US Department of Labor against the Golden Gate National Park Conservancy and the National Park Service. And he called the *Guardian*. We reported his firing. The next time Cooke called, it was to happily report he was back on the job.

CITIZEN



SUPERBOLD (BERKELEYANS ORGANIZED FOR LIBRARY DEFENSE)

SuperBOLD has accomplished something entirely different from what it set out to do. Originally, the small group of devoted Berkeley public library users organized to oppose the installation of RFID tags in books. "In the process of going to library board of trustees meetings, we discovered they were violating the Brown Act," said Gene Bernardi, who heads SuperBOLD's steering committee with Jane Welford, Jim Fisher, and Peter Warfield. They found, among other things, that certain documents were only made available to trustees

and a lottery system was employed in selecting speakers during public comment. They took their complaints to the Berkeley city attorney and joined up with the First Amendment Project, which threatened a lawsuit. Things have changed, though it's still not perfect — city council meetings only allow 10 speakers and the library trustees still play the lottery for public comment, but marginal improvements portend better days.

"Now you can speak more than once," said Bernardi. "Now you can speak on consent calendar and agenda items. So there are more opportunities to speak ... if the Mayor [Tom Bates] remembers to call public comment."

ELECTRONIC ACCESS



CARL MALAMUD, PUBLIC.RESOURCE.ORG

For years, web pioneer Carl Malamud has sought ways to use the Internet to connect average citizens with their government. His new Web site public.resource.org helps that cause by excavating buried public domain information and posting it online. Though still in its early stages, the site already allows users to tap into hard-to-find records from places like the Smithsonian, Congress, and the federal courts system.

Even though most government records are part of the public domain, fishing them out from the bureaucratic depths can be a daunting and expensive task, even for someone like Malamud. During a lecture at UC Berkeley last year, he related his recent difficulties in acquiring a simple database from the Library of Congress. Instead of turning over the materials, officials at the Library cited dubious copyright protections and presented Malamud with a bill for over \$85,000 — all for access to supposedly public information.

Thanks to Malamud's Web site, that database and millions of other documents are now available with the click of a mouse. Ultimately, Malamud hopes public.resource.org will help bring about an age of "Internet governance," in which every last byte of public data winds up online for all to see, free of charge. **SPRO**

The users are revolting

By Annalee Newitz

> annalee@techsploitation.com



TECHSPLIOTATION One of the social traditions that's carried over quite nicely from communities in the real world to communities online is revolution. You've got many kinds of revolt taking place online in places where people gather, from tiny forums devoted to sewing, to massive Web sites like Digg.com devoted to sharing news stories.

And while they may be virtual, the protests that break out in these digital communities have much in common with the ones that raise a ruckus in front of government buildings: they range from the deadly serious to the theatrically symbolic.

How can a bunch of people doing something on a Web site really be as disruptive or revolutionary as those carrying signs, yelling, and storming the gates of power in the real world? By way of an answer, let's consider three kinds of social protest that have taken place in the vast Digg community.

According to Internet analysis firm ComScore, Digg has 6 million visitors per month who come to read news stories rounded up from all over the Web. About half of those visitors log in as users to vote on which stories are the most important; the one with the most votes are deemed "popular," and make it to Digg's front page to be seen by millions. A smaller number of people on Digg — about 10 percent — choose to become submitters of stories, searching the Web for interesting things and posting them to be voted on — in categories that range from politics to health. Digg's developers use a secret-sauce algorithm to determine at what point a story has received enough votes to make it popular and worthy of front-page placement.

You can imagine that a community like this one, devoted to the idea of democratically generated news and controlled by a secret algorithm, might be prone to controversy. And it is.

Two years ago, I was involved in what I would consider one type of user revolt on Digg. It was a prank that I pulled off with the help of an anonymous group called User/Submitter. The group's goal was to reveal how easy Digg makes it for corrupt people to buy votes and get free publicity on Digg's front page. My goal was to see if U/S really could get something on the front page by bribing Digg users with my cash. So

I created a really dumb blog, paid a couple hundred dollars to U/S, and discovered that you could indeed buy your way to the front page. Think of it as an anarchist prank designed to show flaws in the so-called democracy of the system.

But there have also been massive grassroots protests on Digg, one of which I wrote about in a column more than a year ago. Thousands of Digg users posted a secret code, called the Advanced Access Content System key, that could be used as part of a scheme to unlock the encryption on high definition DVDs. The goal was to protest the fact that HD DVDs could only be played in "authorized" players chosen by Hollywood studios. So it forced people interested in HD to replace their DVD players with new devices. It was a consumer protest, essentially, and a very popular one. Hollywood companies sent Digg cease-and-desists requesting that they take down the AACs key whenever it was posted, but too many users had posted it. There was no way to stop the grassroots protest. Digg's founders gave up, told the community to post the AACs key to their hearts' content, and swore they would fight the studios to the end if they got sued (no suit ever materialized).

Another kind of protest that's occurred on Digg came just last month, and it was a small-scale rebellion among the people who submit stories and are therefore Digg's de facto editors. After Digg developers changed the site's algorithm so that it was harder to make stories popular, a group of Digg submitters sent a letter to Digg's founders saying they would stop using the site if the algorithm wasn't fixed. You could compare this protest to publishing an editorial in a newspaper — it reflected grassroots sentiment but was written by a small minority of high-profile individuals. Though the company didn't change its algorithm, this protest did result in the creation of town hall meetings where users could ask questions of Digg developers and air their grievances.

Each of these kinds of protests has its correlates in the real world: the symbolic prank, the grassroots protest, and the angry editorial. So forgive me if I laugh at people who say the Internet doesn't foster community. Not only is there a community there, but it's full of revolutionaries who fight for freedom of expression. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who wants a revolution.

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confusion to her son, Jerry,
about phone services.**



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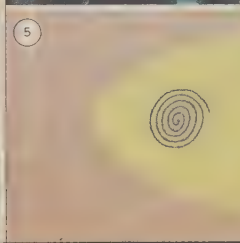
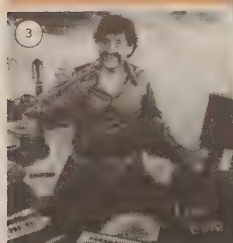


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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



MARCH 12-18, 2008

TOUCHY!

By Johnny Ray Huston
johnny@sfbg.com

Jack Star, the president of Penstar Productions, has written that Luie Luie can hold a single trumpet note for "seven mountainous minutes" and is "THE SINGLE GREATEST ACT IN THE WORLD." I'm not sure about such claims, but I do know that from its *wild* trumpet introduction to the bottom of the beautiful palace of its heart, Luie Luie's recently reissued 1974 album *Touchy* (Companion Records) will make you feel better. Listen to this masterful one-man band, put on one of the "Touchy Me Here" buttons included with the album, and dance elbow-to-neck or Adam's apple-to-Adam's apple with someone you love.

www.companionrecords.com/pages/luieleuie.html

WEDNESDAY MARCH 12

MUSIC

We Be the Echo

This local instrumental trio is on an explicitly stated mission: "To aurally abuse and sonically disembowel." I suspect that my trip to the Potrero will leave me bell-rung and eviscerated indeed. WBTE's mathrock is creative, innovative, and technique-driven, yes — but these are the kind of throwaway modifiers one uses to mean pernicious, malicious, and maniacally disciplined. They'll slam your melon with algebra, that's for sure. So bring your plugs, but listen for some groovy underpinnings. (Chris DeMento)

With Planets and Headshear
 9pm, \$8
 Bottom of the Hill
 1233 17th St., SF
 (415) 621-4455
www.bottomofthehill.com

MUSIC

Brother Ali

My forays into the world of underground backpacker hip-hop began at the tender age of

18, somewhere on the streets of downtown Los Angeles. I went with a group of friends to see Brother Ali perform with Atmosphere. Three hours, four performances, and one mosh pit later, I was hooked. What began as a fascination with his personal stories of being an albino Muslim rapper in Minnesota quickly turned into a deep appreciation for his lyrical wordplay. Since then, he's come a long way, and he tells each piece of the story on his latest album *The Undisputed Truth* (Rhymesayers, 2007). Still, there's nothing like the real thing, up close and personal. (Jamilah King)

With Abstract Rude, Toki Wright, and BK-One
 9 p.m., \$8
 Slim's
 333 11th St., SF
 (415) 255-0333
www.slims-sf.com

THURSDAY MARCH 13

VISUAL ART

Three Exhibitions Curated by Lawrence Rinder: "Form +,"

"Dhyana," and "Franck André Jammé: New Exercises"

Even when Lawrence Rinder's curatorial ideals are at their subtlest, they're provocative. Such is the case with a new trio of interlinked exhibitions in which form — often employed in extremely understated ways — triggers new perspectives. This is partly a Bay Area thing: excellent local artists such as Alicia McCarthy and especially Bill Jenkins might have a spiritual kinship with the quiet work here. But tantric drawings from another era and the contemporary French poet-artist Franck André Jammé are at the center of these shows' interesting cosmology. Jammé is presenting mirrors inscribed with text, an idea that seems impossible to fuck up. "Form +" includes pieces by Todd Bura, a promising artist who knows how to make something great out of something very small and simple. (Huston)

Through May 3
 Reception 6–9 p.m., free
 Meridian Gallery
 535 Powell, SF
 (415) 398-7229
www.meridiangallery.org

FRIDAY MARCH 14

PERFORMANCE

"What Do the Women Say?"

An Arab American naming her poetry performance group "The Torture Quartet" takes some balls. What else requires a pair? Doing a comedic monologue about Palestine. But the chutzpah here has nothing to do with the male anatomy. Far from it: both entertainers are women celebrating International Women's Day by taking part in "What Do the Women Say?," a night of theater by and about women from the Middle East. The Arab American Elmaz Abinder and monologist Sara Razavi present alongside dancer-poet-ethnographer Lana Nasser in the performance piece *Arab Women Talking*, the play *The Body Washer*, and "Getting There," a text-image collabo on the subject of homesickness. (Ailene Sankur)

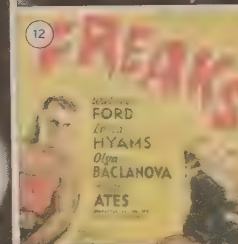
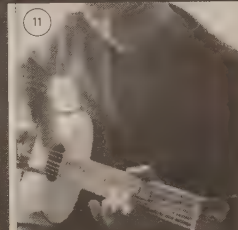
8 p.m., \$10
 La Peña Cultural Center
 3105 Shattuck, Berk.
 (510) 849-2568
www.lapena.org

MUSIC

Angelique Kidjo

Unless you're a fan of Bruce Chatwin, you might have had little opportunity to ponder the existence of tiny Benin, but as powerhouse afropop vocalist Angelique Kidjo has proven over the years, you don't need to be from a big country to make a big impact. Her talent made her a name in contemporary world music practically before there was a spot for the genre on the record-store shelf, but Kidjo's musical versatility and multilingual veracity have carried her from the West African coast to crowded venues the world over. Marrying the melodies of a dozen diasporic strains with the traditional tunesmithing of the motherland, Kidjo's music is in a category of its own. (Nicole Gluckstern)

8 p.m., \$22–\$42
 Zellerbach Hall
 UC Berkeley, Lower Sproul Plaza
 (near Bancroft at Telegraph), Berk.
 (510) 842-9988
www.calperfs.berkeley.edu



PERFORMANCE

"Makings"

The creative process — that bumpy road from inspiration to art — is a struggle central to the nonfiction and short stories of celebrated author and activist Tillie Olsen, who passed away last year. In "Makings," Jesse Olsen uses his grandmother's material from unpublished journals and notes to fashion a personal take on her legacy. An established Bay Area performer and multi-instrumentalist, he has previously undertaken numerous triumphantly unclassifiable projects, such as sound experiments in an underground cistern with the world's longest reverberation time. Incorporating text and movement, "Makings" presents Olsen's creations for guitar, piano, and household objects in a song cycle for one-man band. (Dina Maccabee)

Also Sat/15
8 p.m., \$8-\$15
Avonova Studios
417 Avon, Oakl.
(510) 652-8440
www.deconstructmyhouse.org

SATURDAY
MARCH 15

FILM

Micro-Insect Cinema:
Moth & Moon

Science is fiction. The filmmaker Jean Painlevé proved it in his wonderful documentary shorts about creatures of the deep such as sea horses and creatures of the night such as bats. Local filmmaker Paul Clipson is taking some inspiration from Painlevé (whose life story and work is surveyed in the wonderful multi-editor MIT Press book *Science Is Fiction* [2000]). Clipson's new series of Super 8 shorts featuring spiders, snails, and other tiny living things taps into their surreal and fictive properties rather than adopting the hyperreal approach favored by most contemporary nature documentaries. Yo La Tengo once wrote and played live music for films by Painlevé at a still-talked-about SF International Film Festival event. In that spirit, Clipson's movies meet a sympathetic match in the minimalist sounds of frequent collaborator (and Tarentel member) Jefre Cantu-

Ledesma. The event's setting — the Exploratorium — is ideal. (Huston)

2 p.m., \$9-\$14
McBean Theater
Exploratorium
3601 Lyon, SF
(415) 561-0363
www.exploratorium.edu

FILM

B-Western and Vintage Film
Fest

Don't tell these people that B-movie means "bad movie." The midcentury Hollywood studio system threw money at some films to attract audiences, but left others as bare-bones narratives to play as second acts in double features. The B-Western and Vintage Film Society, a new group of Bay Area cinema fans, will celebrate these unsung masterworks by holding their first festival. Highlights of the two-day event include a screening of Gene Autry's 1939 western *South of the Border* and 1932's *Freaks*, which poses

Can a full-grown woman truly love a midget?

the question, "Can a full-grown woman truly love a midget?" (Alex Felsing)

7 p.m., \$5
Also Sun/16, 2 p.m.
Alameda Naval Air Museum
2151 Ferry Pt., no. 77, Alameda
(510) 522-4262
www.alamedanavalairmuseum.com

SUNDAY
MARCH 16

MUSIC

Dan le Sac vs. Scroobius Pip
I initially thought Dan le Sac and Scroobius Pip were a couple of British wankers trying to pass as hip-hop artists. But a more attentive listening session dislodged that hasty assessment. The rapid-fire "Thou Shalt Always Kill" playfully merges Pip's cantankerous, off-the-cuff soapbox ranting with le Sac's arcade effects and Fatboy Slim-like beats. Still, the duo does indulge in some love-struck lyricism and more sedate

beat production with the syrupy "Look for the Woman." Thankfully, they realize they are at their provocative best when they stick to their guns: Pip articulating perspectives and firing off complaints to the tune of le Sac's wobbly, computerized drum loops. (Kevin Lee)

With 1865 and Pants Pants
Pants
8 p.m., \$14
Cafe du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

MONDAY
MARCH 17

MUSIC

The Hooks

The Hooks are made up of two brothers from Sligo, Ireland — Keith and Ronan Mulligan, on guitar and vocals — and a couple of San Francisco boys as the rhythm section. The result is a magical punked-up
CONTINUES ON PAGE 28 »

(1) *Touchy* by Luie Luie; (2) artwork from Luie Luie button; (3) Luie Luie himself (see "Touchy!"); (4) Dan le Sac vs. Scroobius Pip (see Sun/16); (5) *Energy's Egg*, anonymous Tantric painting from Three Exhibitions Curated by Lawrence Rinder (see Thurs/13); (6) Sara Razavi performs at "What Do the Women Say?" (see Fri/14); (7) Angelique Kidjo (see Fri/14); (8) Images from the Micro-Insect Cinema series (see Sat/15); (9) the Hooks (see Mon/17); (10) Brother Ali (see Wed/12); (11) Jesse Olsen performs in "Makings" (see Fri/14); (12) *Freaks* screens at the B-Western and Vintage Film Fest (see Sat/15); (13) *We Be the Echo* (see Wed/12)

DAN LE SAC VS. SCROOBIOUS
PIP PHOTO BY NICK BALLON;
ANGELIQUE KIDJO PHOTO BY
JEREMY COWART; BROTHER ALI
PHOTO BY DAN MONICK



GUARDIAN ARTS SERIES PRESENTS

I'M A CYBORG, BUT THAT'S OKAY

From acclaimed director Park Chan-wook comes *I'm a Cyborg, But That's OK*, a playful, macabre tale of an existentially insecure cyborg and a kleptomaniac terrified of disappearing into a dot.

Lim So-jung plays Young-goon, a troubled girl who, after a traumatic separation from her grandmother, believes herself to be a cyborg. Committed to a mental institution, she forgoes food, convinced she must recharge through electrical devices. Ultimately, she's determined to gain enough strength to reunite with her grandmother—and mercilessly kill anyone who stands in her way. Enter Il-soon (pop icon Rain), a sensitive but unstable kleptomaniac with a penchant for stealing people's characteristics. Through their budding romance, the two keep each other from literally and metaphorically vanishing into nothing.



PHOTO: COURTESY OF CJ ENTERTAINMENT

MARCH 15

at Pacific Film Archive

MARCH 16

at Castro Theatre

ENTER TO WIN TICKETS! Send your full name, stating that you are at least 18 years of age, to promos@sfbg.com (Subject line: CYBORG TIX) no later than 3pm, Wednesday, March 12th, and you'll be entered to win a pair of tickets to the Sunday, 3/16 screening of this G.A.S. event!

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Ming and Ping (left, see Tues/18); Culann's Hounds (right, see Mon/17)



PICKS CONT...

power pop exemplified by their self-released EP *10,000 Ft.* (2007). It's loaded with bright, dueling guitars reminiscent of Stiff Little Fingers, and an occasionally besotten swagger à la Shane MacGowan of the Pogues, especially in the song "All Across the World," which is their Byrds-style cycle-of-life epic, like "Turn! Turn! Turn!" but a whole lot louder. Beyond the Emerald Isle, they've got the, uh... hooks... of a Social Distortion, while my favorite track on the CD, the anthemic "I Turned Out a Punk," reminds me of bygone Bay rockers One Man Army: "I didn't have a childhood — I turned out a punk!" Hey, me too. (Duncan Scott Davidson)

With the Sore Thumbs
8 p.m., \$6
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

MUSIC

Culann's Hounds

The intersection of traditional Irish music and punk rock has always been perplexingly fruitful. Sure, they share a similar drum heartbeat, but that only goes so far to explain the Pogues, Flogging Molly, the Dropkick Murphys, and San Francisco's hometown shamrockers Culann's Hounds. Built around the buoyant bodhran of percussionist Scott Marshall, a two-person vocal attack, and the lithe "button accordion" of Renée de la Prade, the Hounds' music is full of foot-stomping fun. Make them the St. Patty's Day overture to Tuesday's Jameson-hangover symphony. (Ben Richardson)

With Eoin Harrington and Meisce
8 p.m., \$20
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

TUESDAY
MARCH 18

MUSIC

Ming and Ping
Nothing cures a St. Patrick's Day

hangover like... a pop quiz! Here goes: Ming and Ping are: (a) crude Asian stereotypes: "Look at those Chinamen, Ming and Ping!"; (b) the names of consecutive Chinese dynasties: "The Ming and Ping eras brought new heights of opulence"; or (c) the moniker for Hong Kong-born, San Francisco-based electropop twins: "Ming and Ping incorporate the '80s synths and melancholic lyrics of Pet Shop Boys and Depeche Mode with the modernistic, epic sensibilities of M83." The twins' performance is part of "Directions in Sound," a two-part concert series hosted by the San Francisco International Asian Film Festival that showcases Asian Americans as artists, musicians, performers, and pretty much anything other than nerdy test-takers. (Lee)

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The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number, readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to lists@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST:



TITLE *Transparencias*

THE STORY This comes from the show "Invisible Nation," which applies a commitment to memory and social critique to the migratory phenomenon. Cartagena's work is extracted from obsolete black-and-white images. These photographs have demanded their own presence and have encountered many transformations as they appear on walls, bottles, doors, glasses, suitcases, boxes, and electronic screens.

BIO Salvadoran-born Victor Cartagena has been making art in the Bay Area since the late '80s. He has exhibited locally at Southern Exposure, Berkeley Art Museum, New Langton Arts, and Intersection for the Arts; nationally in New York City, Philadelphia, and Honolulu; and internationally in Mexico, Argentina, Chile, Japan, El Salvador, Spain, Belarus, Ecuador, and Greece.

CURRENT SHOW "The Invisible Nation," through May 16. Tues.-Sat., noon-6 p.m. Galería de la Raza, 2857 24th St., S.F. (415) 826-8009. www.galeriadelaraza.org

FUTURE GROUP SHOWS "Bang! Bang! Toy Gun!," PanAmerican Projects, Miami, Florida (April 2008); "Where Is Latin American Art," Mission Cultural Center, SF (April 2008).

WEB www.victorcartagena.net



Woe to the villain who runs afoul of Donnie Yen. Particularly any villain within kicking range.
PHOTO COURTESY OF CIRCLE C 2008 MANDARIN FILMS DISTRIBUTION CO. LTD

Martial bliss

TAKE ACTION Hey, Donnie Yen fans! Director Wilson Yip's *Flash Point* — in which the charismatic martial arts star (2002's *Hero*, 1993's *Iron Monkey*) plays an aggro cop on gangster-beatdown detail — is actually getting a local theatrical release. Currently, Yen is in Shanghai shooting *Yip Man*, which he describes as “the story of Bruce Lee’s teacher, a master of the Wing Chun kung fu style.” He’s a busy guy, and he could probably flatten any fool with a flick of his pinky finger. Fortunately, he typed up some answers to my e-mailed questions instead.

SFBG On *Flash Point* — among other films — you’re credited as the “action director.” How does that role differ from “fight choreographer,” which you’ve served as on films like 2002’s *Blade II* and 2005’s *SPL* (a.k.a. *Kill Zone*)? Is it difficult to direct yourself when you’re also acting in the scene?

DONNIE YEN I think it’s a difference between the way action is treated in Hong Kong and in Hollywood. [In Hong Kong,] my job is to “direct” the action, and when I’m shooting the fight sequences, I take over the set.

I choose the camera angles and see how the drama intercuts with the action. In Hollywood, you “choreograph” working with the main director. In the old days of Hong Kong action cinema, when the action director worked, the “drama” director went home!

SFBG Which fight scene are you most proud of?

DY Of my own stuff? I’d have to say the final fight in *Flash Point*, between Collin Chou and myself. That was definitely the toughest action scene of my career, and I think it shows! I really like the way we managed to apply MMA [mixed martial arts] techniques on-screen, especially some of the dynamic takedowns, which we haven’t really seen before.

SFBG You’ve worked on both Chinese and American films. What’s the biggest difference between the two industries? Are you interested in having a Hollywood breakthrough like Jackie Chan or Jet Li?

DY As I mentioned earlier, I have much more control over the final product in Hong Kong. I mean, on *Flash Point*, I’m the producer, the star, the action director.... Of

course, I have to give credit to [director] Wilson Yip, who I have a great relationship with. This is our third film together. However, I would still like to work in Hollywood, providing it’s the right role in the right project.

SFBG *Flash Point* is a “modern” film, but you’re best known for period films like *Hero*. Which do you prefer?

DY Honestly, I just like to keep challenging myself. For example, *Flash Point* has a really raw action style, very MMA influenced, but now I’m starting *Yip Man*, which is about Bruce Lee’s teacher, and so it’s all classical kung fu movements but presented, hopefully, in a new and dynamic way. I would say that, technically, period films are more challenging, because, like with *Hero*, you’re performing in traditional Chinese clothing, and the movements tend to be more complicated. The modern films, like *Kill Zone* and *Flash Point*, are tough because of the degree of real contact when you get slammed about during a fight scene. They’re both challenging in different ways.

SFBG What are your thoughts on CGI-enhanced fight scenes versus the old-fashioned kind?

DY We used a lot of CGI in [2006’s] *Dragon Tiger Gate*, because the story and the style of action demanded it. I think it’s probably been overused in some films to compensate for the fact that the stars of the films can’t actually do their own action! In my own films, I tend towards keeping it as real as possible, and we only use CGI for shots that would really be impossible to do live on the set. There’s definitely very little CGI in *Flash Point*! (Cheryl Eddy)

Flash Point opens Fri/14 in Bay Area theaters

THE MIX

- (1) Quentin Tarantino mixing with the metalheads at the Hightower-Red Fang-Walken show, Annie’s Social Club
- (2) Atlas Sound’s Bradford Cox gives relationship advice onstage, Bottom of the Hill
- (3) Return of Curse of the Birthmark, Hemlock Tavern and Gilman Street
- (4) Regulars at Three Parkside digging Burmese
- (5) Tami Demaree’s “Half an Inch of Water and I Think I’m Gonna Drown” and Matt Borruso’s “Full Spectrum Aura” at Steven Wolf Fine Arts

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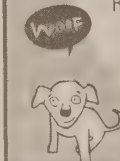
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music

Oh, what a warm, wonderful world it can be — until San Francisco summer strikes. But never mind, just watch the tootsies as you caper about at the Boredoms, left, playing in the round this week at the Fillmore. Bust a crazy move to DJ Mehdi, center, at Mezzanine; adopt the eyes of a child fixated on theremin and found sounds alongside Hanne Hukkelberg, top right, at Cafe du Nord; and stare down the cool with Danava, bottom right, at Hemlock Tavern. Your next move: roll the dodecahedral die. | BOREDOMS PHOTO BY JUNKO FUTAGAWA, HANNE HUKKELBERG PHOTO BY COLIN EICK



Brain defrost

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER Spring has sprung, warmth has won, and winter has crept away, wondering how many more glacier-melting heat spells

it must weirdly weather. And what better time for nuance to take a hike, for subtlety to go on holiday — as daylight savings time ends, morning doves coo, fixies flood the now bone-dry streets, and sunlight beams down on the joints and jowls like an all-natural, wholly organic tanning salon lamp rather than just some ironic jab at Al Gore and the 2000 presidential election. Soaking up rays in Dolores Park or gazing upon the workers tearing up Valencia, I have to ponder: what is life but a big, fat in-and-out/hot-and-not list? That's all the cerebral cortex is good for as it gently simmers in its own gray broth in the soft, slightly gooey heat. Turn it around, make 'em outs and ins, and the fun never ends.

Out: out in April, the Boredoms' *Super Roots 9* (Thrill Jockey), the first new *Super Roots* installment in eight years and the noise poobahs'

first live recording to boot, a document of a Christmas Eve 2004 Japan show with a 20-strong choir. In: experiencing the raw power and glory of the long-haired, avant-psych-punk Nipponese elders live. After catching the combo pulverizing the sold-out mass at the Independent with their triple-drummer ferocity and Eye Yamantaka's crazed musical-orb twirling, I can guarantee it'll be ecstasy for all at the Fillmore this week, sans the chemical cuddly-wuddlies, when the Boredoms-perform "in the round" for the first time stateside, while promising to brandish "Sevena," their seven-necked guitar.

Out: Dungeons and Dragons creator Gary Gygax, RIP. In: pretending every music show is a dungeon. The question is who's the dragon: the cranky bartender who has no patience for your Screaming Orgasm shit, the doorperson who can't find your name on the guest list, the dragon-size, 7-foot-plus dude blocking your view, or the organism with the dragon-breath yoo-hooing his buds? Minutes, if not seconds, of enjoyment.

Not: lame jokes about lame white guys singing lame sexed-up R&B ballads — not to be confused with simply dorky jabs masquerad-

ing as actual humor concerning those same sexed-up R&B ballads. No wonder *Semi-Pro* sucked all the air — compressed or no — from the theaters. Even the OutKast's André Benjamin couldn't save that play. Hot: working online mundanities into your next pop hit. Witness Teyana Taylor's "Google Me" on her MySpace (and then admire the way she smooshes her big hair beneath a single hoodie and marvel at the textlike clicks that sound like she's clipping her toenails). Not to be mistaken for the ringtones I was planning to pen myself: "Facebook Snowballin'," "Just Wanna Be Friendsters," and "Kicking You Outta MySpace"

Naughty: not using coasters, stage diving when the sign explicitly orders you not to; and stepping on the soft, sweet skulls of all the folkie kids sitting on the floor at the next Cat Power show. Haughty: the mendicant monkish hoodie, otherwise known as the new trucker cap. I know balls-out volume dealers like Holy Fuck look cool as Franciscans pulling the hoodie hood over ye olde pate, but you're going to risk getting stereotyped as a druid in my rock-show/D&D game.

Not: pleasantly perfumed men's restrooms in clubland. You know which way the wind blows when Mr. P's door flings ajar. Do non-

urine-scented men's rooms exist? Does the unrefined sense of smell most men possess actually help rather than hinder in this case? Discuss. Snot: asking the audience not to clap till the end of the set — and then thanking them sarcastically when they do applaud between songs.

Not: ... realistic. I'm talking about the recent "nightclub reform legislation" proposed by Mayor Gavin Newsom, which "makes it illegal to loiter within 10 feet of a club for more than three minutes." Does taking a breather from a hot club or loading your van with gear fall under the exempt "other activity"? Does this mean that night-clubbing smokers will be forced to purchase automobiles in order to have somewhere to sit and suck their cancer sticks in peace? Snot: Do the words "ultralounge bottle service" ring a bell? **SFBG**

BOREDOMS

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TIM SAYS MAKE IT WORK

DANAVA

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ALICE SMITH

The Brooklyn soul savant's *For Lovers, Dreamers and Me* (2006) got a rerelease thumbs-up from Epic. With DJ Saka. Mon/17, 8 p.m., \$14. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

HANNE HUKKELBERG

Björk and Mum devotees will dig the languorous, high-drama vocals of the Norwegian singer. Tues/18, 8 p.m., \$10. Café Du Nord, 2170 Market, SF. www.cafedunord.com

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Reveille in reverb

Baltimore duo Beach House show
Devotion can be a dream

By Max Goldberg
> a8cletters@sfbg.com

The first thing fans will notice about Beach House's second album, *Devotion* (Carpark), is that it hews to the same gauzy sonic architecture of their 2006 eponymous debut. An elegant combination of keyboard beats, organ drones, apparitional electric slide guitar, and Victoria Legrand's molasses vocals gave *Beach House* a golden glow that sent music scribes running to their thesaurus for "autumnal" synonyms. These elements sound thicker on *Devotion*, though a few spins down the line it becomes apparent that the difference lies more in the compositions themselves than in any studio trickery.

This isn't a small distinction, given our tendency to fetishize certain sounds. Phil Spector productions, Dusty Springfield laments, and Lee Hazelwood bonanzas all have brilliant surfaces, but they also have the depth of classical songwriting, complete with bridges, vamps, and theatrical flourishes. Legrand, the niece of French film

composer Michel Legrand, grew up in a musical atmosphere. The two of us have a phone date, but work and a sick dog interfere, leaving her to e-mail me from her Baltimore home about her glam-rocking father ("My papa wore tight purple satin pants, with hair down to 'there'") and her studies at Paris's International Theatre School Jacques Lecoq ("I was trained classically, and I know Alex [Scully, her Beach House bandmate] also has an affinity towards the classical, old-fashioned world, so I think it's a given we'd be into the Zombies and . . . watered-down show-tune buildups").

And so we get a folded gem like *Devotion*'s "Heart of Chambers," in which Legrand breathily asks, "Would you be my longtime baby?" On "Holy Dances," a drowsy, shaker-spurred verse flowers into the sunburst of Scully's arpeggios. The centerpiece chorus of "All the Years" echoes with the same kind of distant regret running through the best of old girl-group records. Still, the purest pleasure on *Devotion* might be its sole cover, a version of Daniel Johnston's "Some Things Last a



Beach House's Alex Scully and Victoria Legrand revel in music's little "Technicolor moments."

Long Time": Beach House distills the song to a plucked melody, lolling drum beat — it's like listening to a "Be My Baby" single at 33 rpm — and Legrand's barely there inflection. "We felt compelled by the fragile essence of the song and merely wanted to capture it, if only for a brief moment," she writes.

Across *Devotion*, Legrand's phrasing emerges as a major shaping force. She knows how to pause

— inserting the breath before the chorus in "Turtle Island" and a delicious lingering note over at the end of "You Came to Me." And her sometimes slumberous drawl gives the 1960s pop orchestrations a European edge — Nico comes to mind — and from that same era Legrand also seems to have picked up the special knowledge that spelling a word out, as with "D.A.R.L.I.N.G.," always makes it sexier.

"We don't have full rock band power, but that can also be detrimental to songwriting," Legrand writes. "Being a duo enables us to start simply and build from there." It also allows the twosome to maintain a key measure of intimacy. Though their preproduced effects emulate yesteryear's studio magic, listeners never lose sight of the modest means of this music. *Devotion*'s cover image strikes a similar balance, signaling formality — Legrand and Scully sit at a candlelit table — while admitting a homegrown touch: the album's title is spelled out in a cake's icing, and Legrand's casual bare foot peeks out at the bottom of the frame.

If *Beach House* established the group's palette, *Devotion* sees the duo working more confidently with the brush. When I describe some of the new disc's brightest passages as "Technicolor moments" to Legrand, she replies: "I personally heard Technicolor in 'Turtle Island' during the bridge because all of a sudden the voices burst out, and it feels literally like paint and light are bursting through . . . a soft burst like a bubble in slow motion." That beats "autumnal" any day. **SFBG**

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Bottom of the Hill, 1293 17th St., SF
www.bottomofthehill.com

FREEDOM IS A '69 DODGE: PAUL THORN'S HOMESPUN POETICS SHOOT STRAIGHT FROM THE HEART AND THE BRIAR PATCH

When searching for recent signs of life in and recognition of country music's biracial heritage beneath the rhinestone crust of NashVegas culture, I became an unwitting fan of Tupelo, Miss., singer-songwriter Paul Thorn via his "Mission Temple Fireworks Stand," as covered by Sawyer Brown with black sacred-steel whiz kid Robert Randolph. Then there were the good words passed on from Thorn's participation last year at a Birmingham, Ala., medicine show for my friend Scott Boyer of Cowboy. Nor does it hurt that my all-time hero, Kris Kristofferson, has claimed, "Paul Thorn may be the best-kept secret in the music business. He and writing partner Billy Maddox turn out songs like a Mississippi Leiber and Stoller that put me in mind of Harry Crews's creations — absolutely Southern, absolutely original." And when I finally caught up with this paragon last month at Manhattan's Living Room, it was clear from the intimate set that Thorn lived up to the promise.

The goodwill extends to Thorn's eighth album, *A Long Way from Tupelo* (on his Perpetual Obscurity imprint), although it gets off to an underwhelming start. Openers "Lucky 7 Ranch" and "Everybody Wishes" sound like subpar Bruce Springsteen — sans polemical stridency. Yet the slow-building, smoldering third cut gets to the heart of Thorn's voice. "A Woman to Love" is an instant soul classic, and a great retro-nuevo standard for the postmodern South. His muse proceeds to get happy on the funky gospel of "I'm Still Here" and the passionate, torchy "Burnin' Blue." Grammy darling and rockist hard-liver Amy Winehouse could make hay from "Crutches" — and should be encouraged to heed its message closely. And even soul twangmaster Travis Tritt's recent *The Storm* (Category 5, 2007) could have been improved by including a cover of Thorn's



title track with its brimstone-full blues-rock power and tale of illicit romance. Thorn, raised by a preacher father in the Church of God, gets back to sanctified roots on "What Have You Done to Lift Somebody Up." Yass, y'all, the song comes quick with the holiness as it spreads a simple message of human kindness. *Tupelo* is an interesting case of an album getting stronger as it goes on, instead of kicking off with the expected fury. The later songs are suffused with soul and spirituality, as well as Thorn's lyrical mix of home folks' vernacular and trademark offbeat tragicomedy previously seen on beloved Thorn compositions like "Burn Down the Trailer Park." And the references to other artists demonstrate his creative possibilities and reach across roots-regarding genres. In this tricky transatlantic cultural moment, Thorn seems poised to emerge strong from his decade of steady toil at the margins of assorted scenes, including the Americana ghetto. Whereas in the past he has benefited from rich mentoring — friend and collaborator Delbert McClinton, Police manager Miles Copeland, late outsider the artist Rev. Howard Finster — Thorn may finally make it big purely on the strength of what's unique to him. He charmingly makes his down-

home allegiances plain by donning a Piggly Wiggly muscle T on *Tupelo*'s back cover.

Thorn is prescient and fortunate enough to be releasing this effort amid what's starting to look like another boom of magnificent Southern expression and genius — as demonstrated by a range of recent releases from Donnie, überATL-ien Janelle Monáe, Thorn's homeboys the North Mississippi All-Stars, current toast Bettye LaVette, her producers the Drive-by Truckers, and Gnarls Barkley. Yes, such industry moves as appearances at South by Southwest and a *Late Night with Conan O'Brien* debut await Thorn this month, but what ultimately seems likely to put him across is the flexibility to open for and vibe with Toby Keith while reifying the wisdom of a black roadside Pentecostal preacher.

Right now, in their desperation, the music business and the scenes that orbit it seem more open to sounds beyond the over-processed mainstream — even if the art boasts elements that tend to induce coastal prejudice like Thorn's thick-as-molasses accent and his statement to *Lone Star Music* that "my music's kind of like going to church with a six-pack." As for me, I'll be down at the Piggly Wiggly preparing to tote a bouquet of pig's feet and some RC Cola to this Renaissance man's South by Southwest show. (**Kandia Crazy Horse**)

PAUL THORN

March 25, 8 p.m., \$15-\$17
Little Fox Theatre
2215 Broadway, Redwood City
(650) 369-4119
www.foxdream.com

Big "Footprints"

New members, new songbooks for SFJAZZ

By Marcus Crowder
a&cletters@sfbg.com

Since its inception in 2004, the SFJAZZ Collective has changed out six of its eight original members. But now in the midst of its fifth season, the band sounds and, more importantly, interacts more cohesively than ever.

"All the people we've had, have been very beneficial to the band," says pianist and original member Renee Rosnes, during a recent rehearsal at the Masonic Auditorium. "They just bring another color to the music." Veteran saxophonist Joe Lovano, who joined last summer and replaced Joshua Redman, now nominally serves as resident sage, the position formerly held by vibraphonist Bobby Hutcherson. Also last summer, youthful Stephon Harris took Hutcherson's slot, and this spring trombonist Robin Eubanks was added for the San Francisco residency and both the national and European tours. Despite the shifts, the ensemble's firepower hasn't diminished and the members are especially eager to tackle Wayne Shorter's quixotic music, which they'll be playing along with their own.

Saxophonist Shorter's career has evolved from writing and playing on the front line of hard-bop standard-bearing Art Blakey's Jazz Messengers to a similar position with Miles Davis's great shape-shifting quintet of the early '60s. While playing with Davis, Shorter compiled one of the most distinguished solo careers ever with an incomparable series of albums on Blue Note (1964's *JuJu* and *Night Dreamer* and 1965's *The All Seeing Eye*) that forever cemented his stature

as a major composer. Subsequent turns as the cofounder of Weather Report and now the leader of an exquisite quartet have simply embellished Shorter's reputation.

Rosnes considers her time playing with Shorter a revelation. "It was such an impactful experience," Rosnes explains. "The intensity and passion that he played with literally took my breath away."

On the brief 1988 tour that took the all-star band through the United States and Europe, Rosnes played a nightly duet with Shorter on his Brazilian ballad "Diana." "There was complete spontaneity from night to night. He cherishes a lot of freedom within the music, and that really opened up my mind," she says.



The SFJAZZ Collective tackles Wayne Shorter's quixotic tunes at Zellerbach Hall.

Since each Collective member arranges a tune from the season's composer, Rosnes has written the chart for "Diana" as well as Shorter's classic "Footprints." Other arrangements include "Armageddon" by saxophonist Miguel Zenón, "Aung San Suu Kyi" by trumpeter Dave Douglas, "El Gaucho" by bassist Matt Penman, "Yes or No" by drummer Eric Harland, and "Infant Eyes" by saxophonist Lovano. Rosnes says the arrangements give the band a more personal voice, which is appropriate when considering Shorter's considerable body of work. "He plays life," Rosnes says, "through his horn." **SPBG**

SFJAZZ COLLECTIVE

Sat/15, 8 p.m., \$34-\$52
Zellerbach Hall
UC Berkeley, near Bancroft at
Telegraph, Berk.
www.calperfs.berkeley.edu

DRESS SHARP: STILETTO WORKS A POP-CULTY FASHIONISTA VEIN

REVIEW Don't tell anyone, but I have a secret fetish. Nothing turns me on like a new pair of shoes, and few bring me to shoegasm like sexy stilettos. So I put on my favorite pair of Gucci patent-leather tuxedo shoes and headed down to Stiletto, clubtante Parker Day's arty party at Asia SF, in search of the perfect footwear.

Day named the night after the seductive heels, but it also alludes to the discreetly slim knife — both of which are deadly in the hands of the Pam Anderson B-movie character Barb Wire. "It's sharp and it's sexy," Day said. "It gets to the point." But it was *The Warriors*, a 1979 cult classic about New York City street gangs at war, that set the theme for that night's party. As footage from the film was projected onto a side wall, the music morphed genres, from hip-hop and hip pop to electronic and indie-rock remixes for an audience as diverse as *The Warriors*'s cast — and equally reminiscent of the early-



'80s Big Apple. Fab Five Freddy, Blondie, and Madonna occupy the same turf without incident.

The crowd's footwear was just as varied, but cowboy boots and Converse All-Stars were the most heavily represented in the *Warriors*-inspired fashion show. Taking cues from the movie, models worked leather vests and gunmetal belts into fierce ensembles, which they paraded down the runway like gangsters.

A bit later, audience members were able to participate in a *Warriors*-themed costume contest. Not to ruffle anyone's fab feathers, but I think my own shoes were the ultimate winners. (Joshua Rotter)

STILETTO

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\$15 students

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YELLOW WALL DUB SQUAD
special guest **MS. BANKS**

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REDWOOD DAY SCHOOL ROCK BANDS

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SWAMP COOLERS
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SAT 3/22
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THURSDAY APRIL 3RD 8PM | 195

NEW MODEL ARMY
W/ STROMBERN, KIWALE

DNA LOUNGE ADV TIX



THE KILLS
Midnight Boom
(Domino)

Once considered the noisy, *No New York*-besotted flip side to kindred duo White Stripes and the latter's garage-centered Zep blues, the Kills just may have broken their own mold with *Midnight Boom*. Sure, more familiar rock moves crop up: from the almost soulful, Sonic Youth-tinged "Last Day of Magic" to the Pixies-caught-in-a-clinch-with-Soft Cell tango "Tape Song." More thrilling are grimy, tin-beat-driven tracks such as grunting, badass chant "Sour Cherry," which has Alison Mosshart delivering lines like "I'm a penny in a diamond mine" as if she were proposing verboten sexual positions in public spaces. "It's all right to be mean," she taunts attitudinally on the equally snapping, snare-riddled 'n' sample-ready "Cheap and Cheerful." "I want you to be crazy because you're boring / when you're straight / I want you to be crazy because you're stupid when you're safe."

Even better are songs like "Black Balloon" and "Alphabet Pony," which crisscross the minimalist beatscape crafted by Spank Rock producer Alex Epton and the cranked-up guitar flurries of old. But perhaps the most meaningful tune on this disc, inspired by playground ditties sung by '60s-era inner-city kids: the hustling, bustling "What New York Used to Be." Call *Midnight Boom* a somewhat over-the-top bon mot — or torrid late-night text — to the good ol' unsafe sounds emanating from a pre-Disneyified urban America. **(Kimberly Chun)**

May 17, 9 p.m., \$16
Slim's
333 11th St., SF
www.slims-sf.com



NASUM
Doombringer
(Relapse)

There's an inherent irony involved in lauding a grindcore outfit's "longevity," especially a band like Nasum, who race through the 16 tracks on their new live album in a speedy 25 minutes. Nevertheless, it's hard to ignore the fact that the Swedish riff-fountains have been pummeling their instruments for more than 15 years, gradually building an impeccable reputation as purveyors of only the best in crusty, politically minded grind. *Doombringer* captures one of the group's consistently blistering live performances, recorded in Japan while on tour with their heroes, Napalm Death, and the set list spans their storied career with murky, blast-beaten aplomb.

The recording's release is tempered by sadness. The disc is the Nasum's last, and though they've certainly earned the right to retire, the circumstances are more tragic: in 2004, guitarist and lead vocalist Mieszko Talarczyk fell victim to the Indian Ocean tsunami. Since Talarczyk's death, his bandmates have concerned themselves with the group's legacy, releasing *Grind Finale*, a two-disc Relapse retrospective that distills their imposing back catalog into a mere 152 tracks.

Such a compendium is a boon to metal fans everywhere, but grindcore is essentially a live medium, and the preservation of one of Nasum's incendiary shows is perhaps even more of a testament to their quality than a collection of studio tracks. From the rubbery bass that concludes "Scoop" to the glorious chug of "A Welcome Breeze of Stinking Air," Talarczyk and his band will be sorely missed. **(Ben Richardson)**



FUCK BUTTONS
Street Horrrsing
(ATP)

Shining with glimmering keyboard lines, jagged beats, and rafts of buzz-saw distortion, Fuck Buttons' debut, *Street Horrrsing*, reveals a UK duo intent on digging into the fault lines previously cracked by assorted Krautrockers, sundry Rhode Island school of noisemakers, and like-minded fuck-dance-let's-make-art buddies such as Jackie-O Motherfucker. An increasingly familiar amalgamation of sounds often found on art-space stages, true, but the three-year-old project undertaken by Andrew Hung and Benjamin John Power has come up with something akin to gold.

Combining the aggression of punk (mainlining what sound like faraway radio transmissions of anarchic outrage on "Okay, Let's Talk about Magic!"), the symphonic qualities of buzz and drone ("Race to My Bedroom — Spirit Rise"), and primal rhythms kitted out with primateline synthetic howls ("Ribs Out"), *Street Horrrsing* could easily — and loudly — find its own bristling spot between Lou Reed's *Metal Machine Music* (Buddha, 1975) and No Fun Fest, Black Dice's *Beaches and Canyons* (FatCat, 2002) and *Load Banyon* (Paw Tracks, 2007). Ponder this: can noise nihilism rise above, levitating toward transcendent discord? I'll let you know if and when I get there. In the meantime, Hung and Power certainly make an effort to tap powers of transformative powers of cacophony to create an ever-deepening listen. (**Chun**)

April 23, 8 p.m., \$15
Independent
628 Divisadero, SF
www.theindependentsf.com



DEL THA FUNKEE HOMOSAPIEN
11th Hour
(Definitive Jux)

Ever since it was announced that longtime Oakland MC and Hieroglyphics Crew founding member Del the Funkie Homosapien would be releasing his long-overdue new album, *11th Hour*, through NYC's Definitive Jux and not on his own crew's indie label, Hiero Imperium, where he had dropped his last solo album, 2000's *Both Sides of the Brain*, tongues have been wagging and blogs have been speculating. Diehard Del fans were concerned that Def Jux top dog El-P would interfere in the creative process, among other issues.

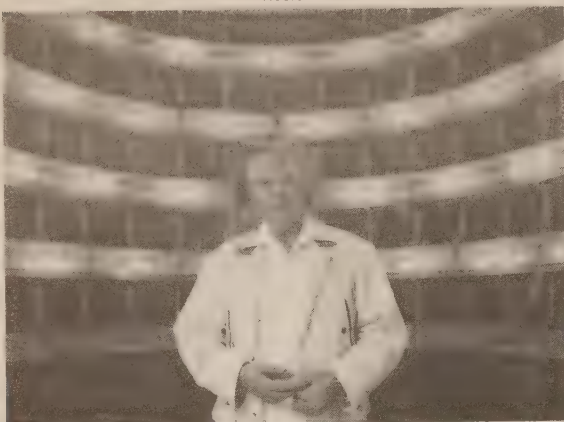
With the March 11 release of *11th Hour*, such worries can be put to rest, as the 13-track release is all Del and is all good — really good! In fact the artist, who in recent years has been schooling himself in music theory and learning various production programs, self-produced most of the funk-driven hip-hop on the collection. Musically, the disc ranges from the rumbling, booty-shaking, pure-uncut, P-Funk-styled “Bubble Pop” to the mid-tempo, head-nodding “Situations” to the hypnotic, bass-heavy “Workin’ It” and “Foot Down,” the latter two both included on the long-player’s first single. In fact, Del’s production is so tight that on first listen it outshines his lyrics. Less in the deep, abstract Del mode that many associate with his Gorillaz or Deltron output, these rhymes are a more straightforward return to his roots style. Never forgetting where he came from, Del repeatedly references his East Bay hometown throughout. On the “Naked Fonk” — produced by Opio, one of the few album guests — Del raps, “I’m a hit you in the head like OPD.” And that he successfully does. **(Billy Jam)**

Although Broken Social Scenester Jason Collett's new solo disc doesn't have the sing-along drive of 2005's *Idols of Exile* (Arts and Crafts), it has something that might be more sustainable in the long run: a harking back to the "live" recording sound heard when folkies first went electric. Showcasing Collett's touring band, Paso Fino, *Here's to Being Here* glides somewhere between electrified Neil Young and the emotional honesty of another fellow Canadian, neofolkie Howie Beck, who recorded and produced the album. Collett's voice has an ability to flutter so subtly that you want to lick it like a fresh-picked blackberry freed from its brambles. The most revealing songs emphasize this vocal development against a minimalist backdrop. "I was sorry then / I'm sorry now / I'll love you when / You come back down," he croons on "Somehow," and there's a sense he might be talking to himself. **(Ari Messer)**

JASON COLLETT March 18, 8 p.m., \$13-\$15, Independent, 628 Divisadero, SF. www.theindependentsf.com

SEND CDS FOR REVIEW TO:
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MUSIC



San Francisco Contemporary Music Players

PREVIEW While electronics have transformed the very core of contemporary dance music, rap, and pop, so-called art music of the concert hall persuasion still centers on acoustic instruments reverberating in real time. But some of the earliest feats of sound manipulation, predating the Beatles' trippy tape loops and even the '60s soul tracks destined for an afterlife in eternal samplers, were achieved by German composer Karlheinz Stockhausen, who was decidedly not a populist. In current terms, "electronic" music tends to denote the limitless reorganization of beats and breaks, but Stockhausen dispensed with regular rhythms altogether, turning his attention to the most basic components of sound itself, using now-primitive equipment to generate sine waves and splice magnetic tape. The most famous result of his experiments, aside from a nod from the Fab Four on the cover of *Sgt. Pepper's*, may be the 40-minute tape-based work *Kontakte*, for piano, percussion, and electronics, premiered in 1960. Pianist Julie Steinberg, who also moonlights as a percussionist for this performance by the San Francisco Contemporary Music Players, emphasizes the prohibitive complexity of performing *Kontakte* live. "We have to know the electronics perfectly," she says of playing along with Stockhausen's original four-channel futuristic noise collage, now a digital version realized by a sound projectionist as the performers play. Conceived in recognition of the late composer's 80th birthday by percussionist Willie Winant, whose cutting-edge creds include work with Mr. Bungle, John Zorn, Sonic Youth, Wilco, and the Mystic Knights of the Oingo Boingo, this is a rare realization of what Winant calls "a masterwork" and a "seminal piece." (Dina Maccabee)

SAN FRANCISCO CONTEMPORARY MUSIC PLAYERS

Mon/17, preconcert talk 7:15 p.m., concert 8 p.m.; \$10-\$27

Yerba Buena Center for the Arts, 701 Mission, SF; 978-ARTS, www.sfcmp.org

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsinger, Jamilah King, and Dina Maccabee. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 26, for information on how to submit an item to listings.

WEDNESDAY 12

ROCK/BLUES/HIP-HOP

- Brother Ali, Abstract Rude, Toki Wright, BK-One Slim's.** 9pm, \$15. See Picks, page 26.
- French Thinkers, Ferocious Few, Genie El Rio.** 9pm, \$5.
- Future of the Ghost, Tremula, Taught Me Knockout.** 9pm, \$5.
- Huxtables, Bitter Sweets, Two If by Sea 12** Galaxies. 9pm, \$6.
- Kinetic Charin, Sorrow Town Choir, Think13 Red Devil Lounge.** 8pm, \$7.
- Joe Nemeth Biscuits and Blues, 8 and 10pm, \$15.**
- Pink Elephants, Olehole, Jaded Fucks Annie's** Social Club. 9pm, free.
- Pwrfl Power, Capillary Action, Battle Hooch Elbo** Room. 10pm, \$6.
- Vincent Black Shadow, Cheetah Speed** Hemlock Tavern. 9:30pm, \$6.
- We Be the Echo, Planetes, Headsearch Bottom** of the Hill. 9pm, \$8. See Picks, page 26.

BAY AREA

Dave Hollister Yoshi's. 8 and 10pm, \$18.

Kids and Hearts Jupiter. 8pm, free.

Matchbox Twenty, Alanis Morissette, Mute Math HP Pavilion. 525 W. Santa Clara, San Jose; (415) 421-TIXS. 7pm, \$39.50-75.

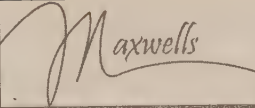
JAZZ/NEW MUSIC

- Eugene Brancoveanu** Hotel Rex, 562 Sutter; 398-6449. 6:30pm, \$20.
- Charles Under Experience** Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
- Collective West Jazz Orchestra** Jazz at Pearl's. 8 and 10pm, \$10.
- Drescher Ensemble, Amy X Neuberg and the** Cello ChiXet Project Artaud Theater, 450 Florida; 392-4400. 8pm, \$15-20. Performing "The Tyrant" and "The Secret Life of Subways." Also Fri/14-Sat/15.
- Gaucha, Mitch Marcus Session** Amnesia. 8pm, free.
- Philip Gelb, Jie Ma** Meridian Gallery, 535 Powell; 398-7229. 8pm, \$5-10.
- Gini Wilson Trio** Shanghai 1930. 7pm.
- Lavay Smith and Her Red Hot Skillet Lickers** Top of the Mark. 7:30pm, \$10.
- Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
- Paula West, George Mesterhazy Quartet** Razz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$35. Also Thurs/13 and Sat/15-Sun/16.

BAY AREA

Bernard Anderson and the Old School Band Ashkenaz. 8:30pm, \$10.

CONTINUES ON PAGE 36 »



Maxwells

WED 3/12



Frank McComb & Dozie

Fri 3/14
Sakai

Wed 3/19
Frank McComb & Dozie

Fri 3/21
Jon Bibbs
Shadia P

Wed 3/26
Frank McComb & Dozie

Fri 3/28
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Fri 3/14
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MONTANA SLIM + MISISSIPI RIDER

FRIDAY MARCH 14 8:30PM - 11:00 (ROCK)
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SILVER GRIFFIN + TOY SOLDIERS
DJ ROY O'BLIVION

SATURDAY MARCH 15 9:30 - 115 (IRISH) SF MUSH FEST PRESENTS:
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LUCIA CONNES

SUNDAY MARCH 16 4PM - 12:15 (INDIE ELECTRO)
dan le sac Vs
Scroobius Pip
1855 + PANTS PANTS PANTS

MONDAY MARCH 17 8:30PM - 11:00 (ROCK)
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THE FRAIL + A BAND CALLED PAIN
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TUESDAY MARCH 18 8PM - 110 (ALTERNATIVE)
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HANNE HUKKELBERG (NORWAY)

WEDNESDAY MARCH 19 8:30PM - 115 (SONGWRITER)
PAUL KELLY
PATRICK PARRY

THURSDAY MARCH 20 8:30PM - 11:00 (INDIE, FOLK)
THE FELICE BROTHERS
JUSTIN TOWNES EARLE
MCCARTHY TRENCING

FRIDAY MARCH 21 9:30PM - 110 (INDIE)
LOQUAT
THE PRIDS + BLACK KITES

SATURDAY MARCH 22 9:30PM - 115 (POP)
TRISTAN PRETTYMAN
WHITLEY

SUNDAY MARCH 23 4PM - 112 (LITERARY)
PORCHLIGHT:
A STORYTELLING SERIES WITH
BETH LISICK AND ARLINE KLATTE

TUESDAY MARCH 24 8PM - 114 (INDIE)
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INVITATION TO LOVE
SEXX + ULTRASEX

WEDNESDAY MARCH 26 8:30PM - 112 (ROCK)
BELL X1
THE SUBMARINES

THURSDAY MARCH 27 8:30PM - 112 (SONGWRITER)
ARI HEST
JUSTIN KING + ALEX NACKMAN

FRIDAY MARCH 28 8:30PM - 112/515 (ELECTRO/POP)
THE LADY TIGRA
JER BER JONES
(ORIGINAL TRANNYSHACK DJ)
DJ CHICKEN

SATURDAY MARCH 29 4PM - 110 (HIP-HOP)
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Trauma El Rincon, 9pm, \$3. Drum 'n' bass with the Doctor, Reclipses, ESKR, Arize, and guests.

Tube Steak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.

White Label Madrone Lounge, 5-9pm, free. Top One and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

Yard Baobab, 10pm-2am, free. Reggae and dance-hall with DJ Mpenzi.

FRIDAY 14

ROCK/BLUES/HIP-HOP

Antioquia Beale Street Bar and Grill, 133 Beale; 543-1961. 9:30pm, \$3.

Dangermakers, Paper Tiger, Young Moderns Edinburgh Castle Pub, 9pm, \$5.

Jonny Diina, Arshia Soul, Snake Plissken Quintet, Laura Franzese Red Devil Lounge, 8pm, \$10. **Forever's End, Traces of Reason, Poker Face Protest, Big Lion, PKWY 51** Rockit Room, 8:30pm, \$15.

Charles Gonzalez, Pets in Trees, Receptionist Movement Hotel Utah Saloon, 9pm, \$8. **Jackie Payne and Steve Edmonson** Band Blues and Blues, 8 and 10pm, \$20.

Magik Markers, Donovan Quinn and the Thirteenth Month, Paper Legs Hemlock Tavern, 9:30pm, \$7.

Nerf Herder, Sassy, Boats Bottom of the Hill, 10pm, \$12.

Papa Grows Funk Independent, 9pm, \$25. **Pills and Jackets, Silver Griffin, Toy Soldiers** Cafe du Nord, 9:30pm, \$12.

Say Anything, Manchester Orchestra, Biff Clyro, Weatherbox Fillmore, 7pm, \$15.50.

Spectrum, LSD and the Search for God, Jai Young Kim, Lopsided Space Kart 12 Galaxies, 9pm, \$10.

Steve Kimock and Friends Great American Music Hall, 9pm, \$26.

Tarrakian, Orb of Confusion, Paranox, Cretaceous Annie's Social Club, 8pm.

Uptones, Minks, Boss 501, Agent Deadies Balazo 18 Gallery, 2183 Mission; 370-7646, 9pm, \$10.

Zoo Station, Hooks, Jerry Hannan Slim's, 9pm, \$15.

BAY AREA

Dogman Joe, Native Elements Starry Plough, 9pm, \$10.

Fracas, Scheisse Minelli, Second Opinion, Eskapo, PT 924 Gilman, 8pm, \$5.

Kev Choice, Prince Ali and the Destruments, Bayliens Shattuck Down Low, 9pm, \$10.

Zoopy Show, Raptor Party Uptown, 9pm, \$7.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.

Charles Unger Experience with Valencia Les Joulins Jazz Bistro, 44 Ellis; 397-5397, 8pm.

Terry Disley Shanghai 1930, 8pm.

Drescher Ensemble, Amy X Neuberg and the Cello Chixtet Project Artaud Theater, 450 Florida; 392-4400, 8pm, \$15-20. Performing "The Tyrant" and "The Secret Life of Subways."

Also Sat/15.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800, 8pm, free.

Macy Blackman and the Mighty Fines Le Colonial, 721 Sutter; 931-3600, 10pm, \$5.

McCoy Tyner Trio, Savion Glover Davies Symphony Hall, 201 Van Ness; (866) 520-5299, 8pm, \$25-85. "Tyner and Taps."

Paul Brown's Guitar Night Yoshi's SF, 8pm, \$30; 10pm, \$26. Through Sun/16.

Savanna Jazz Trio with Donald "Duck" Bailey Savanna Jazz, 7:30pm, \$5.

Susan Sutton Washington Square Bar and Grill, 7pm.

Wayne Wallace Latin Jazz Ensemble Jazz at Pearl's, 8 and 10pm, \$20. Also Sat/15.

Lee Vilensky Rite Spot, 9pm, free.

BAY AREA

Beep! Quartet Jupiter, 8pm, free.

Dave Matthews Soultet, Tony Lindsay Anna's Jazz Island, 8pm, \$12.

Gonzalo Rubalcaba Yoshi's, 8pm, \$22; 10pm, \$16. Through Sun/16.

Sara and Swingtime Jazzschool, 7pm, \$15-60. "Swinging Supper Club."

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Presidio Dance Theatre, 1159 Gorgas; 561-3958, 10 and 11am, \$5.

Cesar's Latin All Stars Metronome Dance Center, 9pm. Also Sat/15.

David Munnely Band Irish Center, 2700 45th Ave; 661-2700, 8pm, \$40.

Yale Russian Chorus Croatian American Cultural Center, 60 Onondaga; (510) 649-0941, 8pm, \$15.

BAY AREA

Bruce Gordon, Lloyd Meadows Zydeco Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285, 9pm, \$15.

Angelique Kidjo Zellerbach Hall, UC Berkeley, Bancroft at College, Berk; (510) 642-9988, 8pm, \$22-42. See Picks, page 26.

Kinsella Brothers Beckett's, 10pm, free. Also Sat/15.

Sister Carol Ashkenaz, 9:30pm.

Fernando Tarango, Tiffany Joy Nomad Café, 7:30pm, free.

Oakland East Bay Symphony Paramount Theatre, 2025 Broadway, Oakl; (510) 625-8497, 7pm, \$20-65. "Notes from Persia."

Tin Hat Freight and Salvage Coffee House, 8pm, \$19.50.

DANCE CLUBS

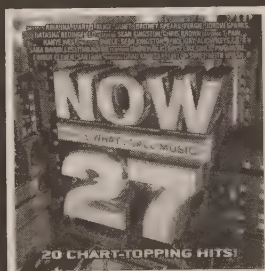
Cancun Club Glas Kat, 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Directions in Stereo Dalva, 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.

CONTINUES ON PAGE 39 »

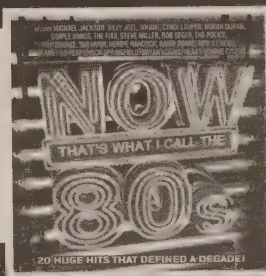
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Gilbert & George, "DEATH" from DEATH HOPE LIFE FEAR, 1984. Tate, © Gilbert & George

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Music

The deliciously danceable talents of DJ Omar
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entertain as you feast your eyes on the
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5:00 PM - 8:45 PM

Free Program with Surcharge for Gallery Admission

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FRI/14 DANCE CLUBS

DJ Mehdi Mezzanine, 9pm, \$10. Ed Banger Records' DJ Mehdi appears with special guests HotTub and Popsense's DJ Omar. See Sonix Reducer, page 30.

The Dream Queen's Revue Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.

Element Fridays Element Lounge, 9pm-2am, \$10. Hip-hop with DJ D-Tech.

Escolando DNA Lounge, 10pm, \$10-12. Papi brings you hip-hop, R&B, salsa, and house.

Fag Fridays Pink, 10pm-4am, \$10. With residents Rolo, David Harness, Pete Avila, and Neon Leon and weekly guests.

Fat House Fridays And, 43 Sixth St; 543-3505. www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

Free Funk Friday Elbo Room, 10pm-2am, free. DJs Vinnie Esparza, James Glass, and Cool Chris spin the funky shit for the broke folks who still want to dance.

Fuck Shack Beauty Bar, 10pm-2am. With Jefrodisiac and guests.

Heavy Rotation El Rio, 9pm-2am, \$5. According to the Web site, this "outsider's club" is for "body rebels, size queens, radical fannies, sexy chubsters, handsome bears, glam rock trannies, militant queers, leather clad kinksters, hotties in wheelchairs, average joes, old dykes, pierced punks, shaved legged feminists, punk rock librarians..." Stay gold, Pony Boy.

Hot Bunch Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com, 10pm-2am, free. With host Gina La Divina.

Hot Pants Cat Club, 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.

I Can't Feel My Face Amnesia, 10pm-2am, \$5. DJs EUG and J Montag spin punk, funk, electro, rock, disco, hip-hop, and no wave.

Make-Out Room 10pm-2am, \$5. DJ Tom Thump and guests bring the classic funk, world beats, and old-school hip-hop.

Nickie's 9pm. Hip-hop and house with DJ Spectre.

Night and Day Voda, 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decca.

Night of the Oldies Knockout, 9pm-2am, \$3. DJs Primo, Daniel, and Lost Cat spin doo wop, soul, and one hit wonders on scratch 7 inch vinyl made playable with fried chicken grease.

Paris Dakar International Baobab, 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Planet Big Stud, 10pm-2am. House. Big house.

Punk Rock and Shock Karaoke Annie's Social Club, 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

The Rod Deco Lounge, 510 Larkin; 346-2025, www.decof.com. 10pm-4am, \$5. DJ Crustacean

John spins only the crabbiet of tunes.

Saints and Sinners O'Reilly's Holy Grail, 1233 Polk; 928-1233. Toph One and guests spin electro, remixes, and butt-bumpin' beats.

ShamRockin' 3 N'Touch Bar, 1548 Polk; 441-8413. 8:30pm-2am, \$10-20. DJs Jovino and Floozy Flo spin at this benefit for St. James Infirmary.

Stompy Mighty, 10pm-4am, \$10-20. Funky house.

Whet Your Appetite Parkside, 9pm-2am, \$7. This benefit for Homo A Go Go film and music festival features Dyspecific, the Lusty Homo Go Go Dancers, DJs Connor and Snacks A Lot, and Lynnee Breedlove films.

Be Brave Bold Robot, In Rare Form House of Shields, 10pm, \$5.

Heavy Hindenberg, Dolorata, Judea Eden El Rio, 9pm, \$7.

Kanvus 12 Galaxies, 9pm, \$5.

Lamachew, Soulremedy, Bottom's Up, Aegis Integer Rockit Room, 8:30pm, \$15.

One Shot Suicide, Dirty Little Buddha, Solid State Logic, Trip Device, Stagnant, Bob Hill Band Slim's, 8pm, \$12.

Strangers Hemlock Tavern, 9:30pm, \$6.

EC Scott Biscuits and Blues, 8 and 10pm, \$20.

Sorrow Town Choir, Mark Curry, Kemo Sabe, Scott Quay Parkside, 9pm, \$7.

Stung Red Devil Lounge, 8pm, \$12.

12 Steps to Nothing, Blame Shifter, DCMS Parkside, 3pm, free.

BAY AREA

Albino! 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, \$12.

CONTINUES ON PAGE 40 >>

the Parkside

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A GO GO 2009
DYSPECIFIC:
THE LUSTY HOMO GO GO
DANCERS
DJS CONNER
& SNACKS A LOT
W/ LYNNEE BREEDLOVE EMCEE
FILM & ART SCREENINGS
9PM \$7 ALL AGES

SAT 3/15 HAPPY HOUR SHOW
12 STEPS TO NOTHING
THE BLAME SHIFTER
DCMS
3PM FREE

9PM \$7 ALCOHOLAUST
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SORROW TOWN CHOIR
MARK CURRY
KEMO SABE
SCOTT QUAY

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JONATHAN DYER
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3/19 - THE ROCKETZ, STATIC THOUGHT, SWITCHBLADE RIOT, BANDA NEWSENSE
3/20 - PLANES OVER BRIDGES, WENDY DARLING, JUDGEMENT DAY
3/21 - DESPISE YOU, LACK OF INTEREST, VOETSEK WARKRINE, SAY BOK GWAI
3/23 - SPRING FLING: HATCHET, NAVOC, BROCCAS HELM
3/24 - THE ELECTRIC SHADOWS, APACHE, THE WEIGHT

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ANKH MARKETING & MEZZANINE PRESENT

DR. OCTAGON/ KOOL KEITH

SATURDAY, MARCH 22ND, 9:00 PM, \$20
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SUNDAY, MARCH 23RD, 8:00 PM
\$25, \$32.50 VIP
ANKH AND MEZZANINE PRESENT

TREY SONGZ J.HOLIDAY

SATURDAY, MARCH 29TH, 9:00 PM, \$15
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UPCOMING SHOWS:
4/2 - DIGITALISM
4/4 - GROOVE ARMADA & DAMIAN F. LEE
4/5 - AUTECHRE
4/11 - TWO MARS
4/17 - GHOSTLAND OBSERVATORY
4/19 - JUNKIE XL & TOMMIE SUNSHINE

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3/21 MYSTIC RAGE

3/22 THE ROCKETZ

3/28 THE AUDRYE SESSIONS

4/4 THE FORGOTTEN
SWITCHBLADE RIOT, LAB DISASTER

4/18 JUCIFER

4/25 CHOW NASTY
HOTTUB

4/12 RYKARDA PARASOL

4/23 THE DWARVES

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SUGAR PIE DESANTO

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GONZALO RUBALCABA

MON/MAR/17
TERRENCE BREWER

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WED/MAR/19
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under the direction of Terrence Kelly

MON/MAR/24
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**SAT/15
ROCK/BLUES/HIP-HOP**
CONT>

22 Zomo, Schwule, Acne Attack, Blonde Ambition 924 Gilman. 8pm, \$5.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Jouins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
22 Drescher Ensemble, Amy X Neuberg and the Cello Chixet Project Artaud Theater, 450 Florida; 392-4400. 8pm, \$15-20. Performing "The Tyrant" and "The Secret Life of Subways."
Eric Kurtzrock Trio Ana Mandara, Gharardelli Square, 891 Beach; 771-6800. 8pm, free.
Anna Maria Flechero Savanna Jazz. 7:30pm.
"Live Jazz" Cafe Claude. 7:30-10:30pm.

Luke Westbrook Trio Moose's. 7pm.
22 Paul Brown's Guitar Night Yoshi's SF. 8pm, \$30; 10pm, \$26. Through Sun/16.
Billy Philadelphia One Market Restaurant, One Market; 777-5377. 6pm.
Jonathan Poretz Shanghai 1930. 8pm.
Robert Stewart Experience Rasselas Jazz. 9pm.
Terese Genecco and Her Little Big Band Razz Room, Hotel Nikko, 222 Mason; 394-1111. 10:30pm, \$25.
22 Wayne Wallace Latin Jazz Ensemble Jazz at Pearl's. 8 and 10pm, \$20. Also Sat/15.
Paula West, George Mesterhazy Quartet Razz Room, Hotel Nikko, 222 Mason; 394-1111. 8 and 10:30pm, \$40. Also Sun/16.

BAY AREA

Andrea Fultz Jazzschool. 8pm, \$15.
Robin Gregory and Her Trio Anna's Jazz Island. 8pm, \$12.
22 Gonzalo Rubalcaba Yoshi's. 8 and 10pm, \$22. Through Sun/16.

MUSIC

22 SFJAZZ Collective Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988. 8pm, \$34-52.
Wayward Monks Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

22 Billy Boys Jillian's, 101 Fourth St; 369-6100. 9pm, \$5. "Honky Tonk Night."
"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.
8-Side Players, Sambada, Manicato Independent. 9pm, \$15.
Cesar's Latin All Stars Metronome Dance Center. 9pm.
22 Alejandro Chavez, Mamcoat! L's Caffe, 2871 24th St; 206-0274. 8pm, \$10.
Yoni Kabaat Amnesia. 7:30pm.
"Live Flamenco Music" Cafe Arguello, 2832 Mission; 643-3160. 7pm.
Octomutt and Friends Rite Spot. 9pm, free.
Calm & Rialin, Lucia Comnes Cafe du Nord. 9:30pm, \$15.

Mikie Lee Prasad, Fleeting Trance, James Colley, Adam Balbo Hotel Utah Saloon. 9pm, \$8.
Stairwell Sisters, Loretta Lynch, Devine's Jug Band Great American Music Hall. 9pm, \$13.

BAY AREA

22 Blind Boys of Alabama Memorial Auditorium, Stanford University, Stanford; (650) 725-ARTS. 8pm, \$24-48.
22 Dave Gleason's Wasted Days, Johnny Dilks and the Country Soul Brothers, Rowdy Kate Starr Plough. 9pm, \$6.
Jon Fromer, Emma's Revolution La Peña Cultural Center. 8pm, \$15.
Jumoke Hill, Chris Clavey Nomad Cafe. 7:30pm, free.
Kinsella Brothers Beckett's. 10pm, free.
Lakay, Abu Simel and the Venutians Ashkenaz. 7:30pm, free. "Ashkenaz 35th Anniversary Party."
Melanie O'Reilly and Aisling Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, \$5-7. Excursion into Afrobeat and all of the music of the African diaspora.
22 Bearcaccia Deco Lounge, 510 Larkin; 346-2025. www.decos.com. 9pm-3am, \$6. Helina hosts this drag show at a bear club. Glam has never been so hairy.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, \$10-15. With Franky Bolssy.
Booby Basement Knockout. 10pm-2am, \$3. Djs Ryan Poulsen and Dimitri Dickenson spin ass-shaking hip-hop.
22 Club La Zeex Club Eight, 1151 Folsom; 431-1151. 9pm-2am, \$15. Djs spin Middle Eastern, Arabic, Indian, Spanish, and Persian beats at this dance club for the Middle Eastern and South Asian gay communities.
Couture Livende Lounge. 10pm-2am. High-fashion high jinks presented by Society SF.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating Djs.
Endup 6am-1pm: "Ascension," with Djs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-all night: "Substance," '80s music with Damon, Skip, and Domino.
Friends 'n' Neighbors Amnesia. 9pm-2am, \$5. Djs Aspect and Powder P spin the vinyl and the Marc Steph Trio and Dead Rap Kids play live.
22 Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefferdisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With Djs Jenny and Jules.
Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm, \$5. With residents Alland Byallo, Sammy D, and Craig Kuna and guests.
22 Lotus Drops 111 Minna Gallery. 9pm-2am, \$10-15. Hip-hop and beyond with Djs Zeph and Azeem, MC Souleye, Novatron, KnowSleep, Mimosa, Heyoka, Abai, and more.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electrohouse, and even some Australian devil-worshipping tracks.
Nightbeat Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with Djs Lucky and Primo.
22 NonStop Bhangra Rickshaw Stop. 9pm, \$15. Bhangra beats from resident Djs Jimmy Love and Paredesi and guests.
Pagode da Paz Puzera Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sere.
Paris-Dakar Celebration Little Baobab, 3388 19th St. 10pm, \$3. African and French hip-hop with Djs Sogul and Edibe.
Playboy Stud. 10pm. With rotating Djs James Glass, Ryan Poulsen, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Ohi, and Juanita More.
Same Sex Swing and Salsa Dance Party Magnet, 4122 18th; www.queerballroom.com. 7pm, free. Get your gay on and swing it!
22 Saturday Night Soul Party Elbo Room. 10pm-2am, \$5. Djs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
Sugar Icon Ultra Lounge. 10pm-3am, \$10. Top 40, hip-hop, funk, mashups, and old-school.
22 El Superritmo Make-Out Room. 10pm-2am, \$5. Djs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
Toxic vs. Brownies 4 My Bitches Cat Club. 10pm-3am, \$5-10. Four Djs battle in two rooms.

SUNDAY 16

ROCK/BLUES/HIP-HOP

22 Dan le Sac, Scroobius Pip Cafe du Nord. 8pm, \$14. See Picks, page 26.
Girl Band, Girls with Guns, Hard Knox Bottom of the Hill. 9pm, \$10. See Picks, page 26.
CONTINUES ON PAGE 42 >

AMOEBa MUSIC

LIVE SHOWS CALENDAR

All shows are free & all ages welcome! Check AmoeBa.com for complete listings...

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MONDAY • MARCH 17 • 7PM

PERÚ NEGRO

This ensemble was founded in 1959 to celebrate & preserve Peru's African musical heritage & has been supported by the government of Peru as the "Cultural Ambassadors of Black Peru." Don't miss this evening of music, dance, & history!

THURSDAY • MARCH 20 • 6PM

WHITE SHOES & THE COUPLES COMPANY

White Shoes is influenced by 1970's Indonesian movie soundtracks and 1980's classic jazz, but adds a heap of disco beats, vintage key keyboards, and easy-listening acoustic ballads to the mix.

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THURSDAY • MARCH 27 • 7PM

CARLA BOZULICH'S EVANGELISTA

Carla Bozulich of Corb Lund Fibbers is back with new group Evangelista. The debut album Hello, Voyager is scheduled in our & beautiful soundscapes anchored by Carla's stunning vocals.

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MAR 18 9pm
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MUSIC

SUN/16
ROCK/BLUES/HIP-HOP
CONT.

the Hill, 9pm, \$8
Katya Snimoff-Skyy Martuni's, 4 Valencia; 241-0205, 7pm, "Back in the USSR: An Evening of Beatles Music."
Lloyd Gregory, Rhonda Benin Biscuits and Blues 8pm, \$12.50.
Meisce, Fucking Buckaroos, Pineapple Princess Bender's Bar and Grill, 806 S. Van Ness; 824-1800, 6pm, \$6
Officer Down, Fight Before Surrender, Translators Annie's Social Club, 7pm, \$6.
Rodney Parker and the 50 Peso Reward, Thrift Store Cowboys, One Wolf Boom Boom Room, 9pm.
Silverstein, Devil Wears Prada, Day to Remember, Protest the Hero Fillmore, 7pm, \$19.50.

BAY AREA
Angry Philosophers Beckett's, 10pm, free.
Baader Brains, Shift Trail, Cheap Art, Waco Fuck 924 Gilman, 5pm, \$6.
SB3 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091, 9pm, free.

JAZZ/NEW MUSIC
Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397, 8pm.
Gini Wilson and the San Francisco Chamber Jazz Quartet Jazz at Pearl's, 8 and 10pm, \$15.
Marcus Shelby Trio Noe Valley Ministry, 5pm.
Mike Greensill Moose's, 10:30am-2:30pm
Mike Lipskin Washington Square Bar and Grill, 7pm.
"Live Jazz" Café Royale, 800 Post; 441-4099, 6pm.
Noertker's Moxie Musicians Union Hall, 116 Ninth St; 905-4425, 7:30pm, \$8-10.
Michael Parson Octavia Lounge, 1772 Market, Noon-3pm, free.
Paul Brown's Guitar Night Yoshi's SF, 7pm, \$30; 9pm, \$26.
Rob Modica and Friends Simple Pleasures Cafe, 3pm, free.
Savanna Jazz Jam with Johannes Wallman

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Savanna Jazz. 7:30pm, \$5.

Paula West, George Mesterhazy Quartet
Razz Room, Hotel Nikko, 222 Mason; 394-1111. 7pm, \$35.

BAY AREA

Dori and Dave 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 6:30pm, free.
James Grantham Jazz Quartet Kingman's Ivy Room, 860 San Pablo, Albany; (510) 531-3973. 8pm.

Michael Coleman's Bleep! Anna's Jazz Island. 8pm, \$10.

Robert Stewart Experience Jazzschool. 4:30pm, \$18. "A Tribute to Eddie Harris."

Gonzalo Rubalcaba Yoshi's. 7pm, \$22; 9pm, \$16.

Wayne Wallace Latin Jazz Quintet Chapel of the Chimes, 4499 Piedmont, Oakl; (510) 228-3218. 2pm, \$10-15.

FOLK/WORLD/COUNTRY

Bog Savages Blackthorn Tavern, 834 Irving; 564-6272. 8pm, free.

Dan Cantrell's Megaband, Real Vocal String Quartet Amnesia. 9pm.

"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.

Rancho Deluxe, Jonathon Dyer Parkside. 5pm, free.

John Shannon, Kevin McCarthy Hotel Utah Saloon. 8:30pm, \$10.

BAY AREA

Doctor Sparkles Nomad Café. 11am, free.
Juan del Gaudio La Peña Cultural Center. 7pm, \$25-35.

Lonestar Retrobates 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 3pm, free.
"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

DANCE CLUBS

Bionic 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.

Church II Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Postivi-T spin reggae while you eat Caribbean BBQ.

Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.

Dub Mission Elbo Room. 9pm-2am, \$7. A night of live dubstep, grime, and dub-flavored dancehall with DJs Collage, Sep, and Maneesh the Twister.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sunday," come back to Sunday church with DJ David Harness and guests.

French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykyl and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.

Hemlock Tavern 9pm-2am, free. DJ AD spins, you know—music and stuff.

Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

Indie Circus Madrone Lounge. 9pm. Bring your CDs and iPods and sign up at indiecircus@gmail.com to DJ for 15 to 30 minutes. Hosts help with mixing board; no experience necessary.

Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

On the Corner Lookin Easy Stud. 6pm. Junk-shakin' funk, easy, cruising, and sleazy—just how you like it.

Propaganda Laszlo. 9pm. Intimate disco and electropop.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa with Rumbaché, plus free BBQ and dance lessons.

Sundance Saloon Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

Tea Dance Stud. 5-10pm, \$5. With DJ Jimmy Strano.

Worst Music Ever Knockout. 6-10pm, free. The Booty Bassment DJs bring you the worst crap you've never wanted to hear. Irony is the new sincerity, and sincerely—this music sucks.

MONDAY 17

ROCK/BLUES/HIP-HOP

Culann's Hounds, Eion Harrington, Meisec Great American Music Hall. 8pm, \$20. See Picks, page 26.

Hooks, Sore Thumbs Hemlock Tavern. 8pm.

\$6. See Picks, page 26.

Jetboy, Frail Café du Nord. 8:30pm, \$12.
Pillows, Noodles, All Ages, LVV and OM Slim's. 8pm, \$26.

La Plebe, Lowdowns, Jewdriver, Dead Ringers, Stiff Jeans, Angels with Dirty Faces Elbo Room. 6pm, \$8. "St Patty's Day Punk Bash VIII."

Alice Smith, DJ Sake Bottom of the Hill. 8pm, \$14. See Sonic Reducer, page 30.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

Michael Burns Rite Spot. 9pm, free.

Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, \$10.

Richard Julian Yoshi's SF. 8pm, \$18; 10pm, \$14.

Louis Lortie Community Music Center, 544 Cap: 647-6015. 6pm, free.

Mike Greensill Duo Moose's. 8pm.

Monsieur's Music Tripp Simple Pleasures Café. 8pm, free.

Jock Rockenbach Lou's Pier 47. 5-11pm, Jazz and blues.

San Francisco Contemporary Music Players Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. 8pm, \$10-27. See pick box.

Eric Shifrin Washington Square Bar and Grill. 7pm.

BAY AREA

Terrence Brewer Yoshi's. 8pm, \$14; 10pm, \$8.

FOLK/WORLD/COUNTRY

"Bluegrass Mondays" Amnesia. 8:30pm, free.

Foley's Shoulder Rockit Room. 9pm, \$8.

BAY AREA

Black Brothers, Triskela Freight and Salvage Coffee House. 8pm, \$21.50.

Blind Duck

Albatross Pub. 7pm, \$3.

Driving with Fergus Oakland City Center, 555 12th St., Oakl; www.oaklandcitycenter.com. Noon, free.

Driving with Fergus Starry Plough. 2pm, \$10. "St. Patrick's Day Party."

"Jerry Hannan's St. Patrick's Day Bash"

Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm.

"Songwriters Symposium" Blakes. 8:30pm, \$2-3. Acoustic open mic.

DANCE CLUBS

Block-Party Double Dutch. 10pm-2am.

Underground hip-hop and old-school. With DJ Veronica and special guest.

Can'ta Little Baobab, 3388 19th St; 643-3558.

10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Ice Quix.

Club Camille(s) Beauty Bar. 10pm-2am, free.

Classic-era drunk rock.

Club Dread Club Six. 9pm-2am, \$10. Reggae, brah!

Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10.

Merengue, bachata, salsa, and cumbia lessons.

Death Guild Glas Kat. 9:30pm-2:30am, \$3-5.

Children of the Twilight Guild present this dark dance club.

Dollar Monday El Rio. 9pm-2am, \$2. Hip-hop, oldies, and punk with special guest DJ Venus In Furs. Shiny, shiny—shiny boxes of leather!

Harry Denton's Starlight Room 8:30pm, free.

With DJ Dave Gillis.

Heavyweight Laszlo. 9pm. With DJ SubText.

High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nu jazz, and deep house with DJ Hofwegen and friends.

Haight Mondays Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.

Karaoke Shark Cellar, 685 Sutter; 441-5678.

10pm-2am, free. Karaoke madness with 25,000 song options.

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're the Jello Biafra.

Mixxer's Super Club 1123 Folsom; 661-0707.

Julius'supperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.

94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

Roccapulo 7pm. Salsa lessons each week.

Saint Patrick's Day Bash Amnesia. 9pm-2am.

What does a St. Pat's day bash entail? I dunno... getting drunk and driving the snakes out of the bar?

Salsa Lunes Café Cocomo. 7:30pm, \$3-7. Salsa

lessons and dance party.

SF MudNaze Studio. 9pm-2am. An LGBT hip-hop

party spun by DJ Page Model.

Sex, Sex, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

Smokestack Laszlo. 9pm. R&B, soul, and rock 'n' roll.

TUESDAY 18

ROCK/BLUES/HIP-HOP

Boredoms, Kim Hiorthoy, Human Bell Fillmore. 8pm, \$26.50.

Fat Tuesday Band Biscuits and Blues. 8pm, \$12.50.

Last Days of April, Hanne Hukkelberg Café du Nord. 8pm, \$10. See Sonic Reducer, page 30.

Ming and Ping, Old-Fashioned Way, Goh

Nakamura Rickshaw Stop. 8pm, \$10. See Picks, page 26.

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A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL

WED 3/12 **DJ SOMEBODY & A CAST OF DOZENS** 10PM

THU 3/13 **NATURAL SELECTION W/ DJ SNACKFIGHT** 10PM

FRI 3/14 **DJ THAT HIDEOUS STRENGTH** 10PM

SAT 3/15 **DJ VISA V**

SUN 3/16 **DJ BEEJ & DJ DIOSA** 8PM

MON 3/17 **ST. PATRICK'S DAY PARTY!!**

TUE 3/18 **ALCOHOLAUST DOOBLE FEATURE** 9PM

ARGUS: DJ WHATSHISFUCK & DJ SHANE IN BLOOD

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WED 3/19 **DJ ERIN (ROCKBO'S)** 10PM

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- Sean Pagelow

Tue Mar 25th

Ron Thompson

BLUES

Oppenheimer, 60 Watt Kid, Truxton Bottom of the Hill. 9pm, \$8.
Presidents of the United States of America, Pleaseasaur, Ludo Great American Music Hall. 8pm, \$18.
Robot Rock, Black Ghosts, Codebreaker Mezzanine. 9pm, \$12.
SIGIT, Ride the Blinds, Jackshack 12 Galaxies. 9pm, \$7.
Tungsten SF, Tyler Flame, Ellipsis, One Step East El Rincon. 9pm, \$5.

BAY AREA

Hysterians, Duke of Windsor, Mantles Stork Club. 8pm, \$5. See Picks, page 26.

Danny Uzilevsky 19 Broadway Nite Club. 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Miss Faye Carol Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

Cecil Wells Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.

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Dave Parker Quartet Rasselas Jazz. 9pm, free.

Chris Husion Washington Square Bar and Grill. 7pm.

"**Jam Session with Gerry Groz**" Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.

Kenny Garrett Quartet Yoshi's SF. 8pm, \$20; 10pm, \$16. Also March 19.

"**Latin Jazz Night**" Mojito. 9pm-midnight, \$10.

Live music followed by Latin dance grooves with DJ Vanka.

Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.

Musashi Moose's. 8pm.

Ricardo Scales Top of the Mark. 7pm, \$5.

Soraya Rite Spot. 9pm, free.

Steve Carter Trio Shanghai 1930. 7pm.

Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

Vince Lateano Trio Savanna Jazz. 8:30pm, \$5.

BAY AREA

Dmitri Matheny Yoshi's. 8pm, \$22; 10pm, \$16.

CONTINUES ON PAGE 44 >>

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TUE/18
JAZZ/NEW MUSIC
CONT>

"Jazzschool Tuesdays" Jupiter. 8pm, free.
"Singers' Open Mic with Ellen Hoffman" Anna's
Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Brax Elbo Room. 9pm, \$7.
Sonsy Cotton, Forktails Brigade, Coal
Beautiere Hemlock Tavern. 9:30pm, \$6.
Andrew Freeman Giordano Brothers, 303
Columbus; 397-2767. 8pm, free.
"Live Flamenco Music" Café Argüello, 2832
Mission; 643-3160. 7pm.
Johnny Selman, Melissa Dana El Rio. 8pm, free.
Dev Sidhu, Carroll Glenn, Clonotones, Jeff
Cotton's Gin Joint Hotel Utah Saloon. 9pm,
\$6.

BAY AREA

Lisa Forkish Uptown. 9pm, free.
"Open Mic with Erin Hines and Holt Manchester"
Sweetwater Station, 500 Magnolia, Larkspur;
924-6107. 7:30pm, free.
"Open Mic with Joan Pez and Girl George" Starry
Plough. 7:30pm, free.

Redwing Bluegrass Band Julie's Coffee and
Tea Garden, 1223 Park, Alameda; juliestea.
com. 7pm, free.

Swamp Coolers Ashkenaz. 8:30pm, \$10.
Cheryl Wheeler, Kenny White Freight and
Salvage Coffee House. 8pm, \$27.50. Also March
19.

DANCE CLUBS

Adrian Voda. 9pm-2am. Salsa, merengue, elec-
tronic beats, and more.
Argentine Tango Practica Metronome Dance
Center. 9pm-midnight, \$5. Learn to tango with
Metronome's Christy, Daniel, Pier, Hung-Yut, and
Mayumi.

Argus Lounge 9pm-1:30am, free. DJ
Alcoholocaust and guests spin gritty, grimy old
punk rock for your seedy, salty pleasure. Revel
in it!

Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa
bands, Latin DJs, and dancing.

Change the Beat Madrone Lounge. 9pm-2am,
free. Thug jazz and funk rock from around the
world, layered with dirty instrumental beats. With
rotating DJs and live musical guests.

The Clap Aunt Charlie's Lounge, 133 Turk;
www.auntcharlieslounge.com. 10pm-2am.
Power pop, glam rock, Eurowave, rock, disco, and
electro.

Coco Rico Tunnel Top. 10pm-2am, free. Latin,
Brazilian, and Caribbean rhythms with DJs Vanka
and Don Bustamante and guests.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs
and DJs hip-hop on and on till the break of dawn.

Drunken Monkey Cat Club. 9pm, free. Rock 'n'
roll for inebriated primates like you.
Excuses Excuses Pink. 10pm, \$3. DJs Rchrd Oh?
and Miss Toasts spin at this girls' night.

Harry Denton's Starlight Room 8pm. With the
Fred Ross Project and DJ Dave Gillis.
The Headphone Mix Delirium. 10pm-2am, free. A
rock 'n' roll party presented by Alabaster Adams
and Miss Rye.

Hoodies-N-Heels Double Dutch. 10pm-2am.
Hip-hop, funk, and sucka-free soul with DJ
Vinsol and special guests.

Levande Lounge 5pm-2am, free. Downtempo and
deep house.

Lost and Found Make-Out Room. 9pm-2am, free.
Deep and sweet '60s soul 45s with DJ Lucky and
friends.

Monkey Funk Lingba Lounge. 8pm, free. Hip-hop
and downtempo with Devlin and friends.

Next Level Beauty Bar. 10pm-2am, free. Hip-hop,
dance rock, roller skate jam, rock 'n' roll, and
post-punk.

Nickie's 9pm, \$5. Middle Eastern remixes.

Phuturo Underground SF. 10pm-2am, \$5. Some
next-level shit with Rando, 4Real, Genome, Raise,
Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa,

merengue, electronic beats, and more.

Rock N Roll Tuesdays El Rincon. 8pm-2am. Live
bands plus DJs.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenn
Kravitz.

Scenario Cellar, 695 Sutter; 441-5678. 10pm-
2am. DJs Scotty Fox and MCD spin late '80s and
early '90s hip-hop.

Shelter Underground. 9pm, \$5. Drum 'n' bass,
jungle, breaks, and more.

Soul Afrique John Collins, 90 Natoma; 543-
BARR. 9pm-2am, free. R&B, soul, reggae,
Latin, and soulful house with DJ Rascue and rotat-
ing residents Madison, Wizzkey, and Marcella.

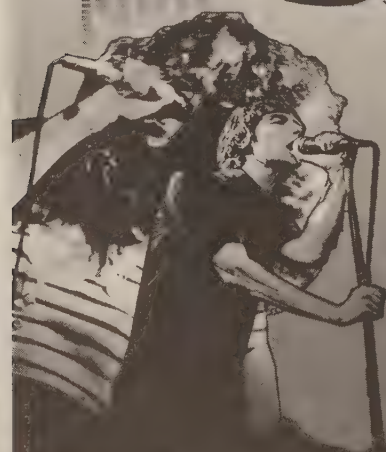
Suspect Icon Ultra Lounge. 10pm-2am. Roberta
spins hip-hop mashups.

Taboo Pink. 10pm-2am, \$5. With David Harness
and guests.

Trannyshack Stud. 10pm-3am. Legendary drag
party with hostess Heklina. **BFRO**

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THE 12TH ANNUAL YOUTH SPEAKS TEEN POETRY SLAM



Thousands in the Crowds.
Hundreds on the Stage.
5 Judges, 4 Minutes,
3 Rounds, 2 Poems...1 Goal
Represent the Bay Area
at the Brave New Voices
International Youth
Poetry Slam Festival
in Washington D.C.

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GRAND SLAM FINALS

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SATURDAY MARCH 22, 2008 @ 7pm (doors at 6)
The San Francisco Opera House (301 Van Ness Ave)
\$6 Youth (under 20) & Seniors (over 65)
\$18 General & \$50 VIP Tickets
Advance Tickets @ www.cityboxoffice.com or 415-392-4400

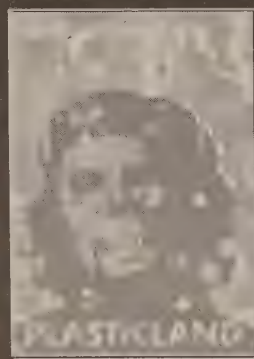
SEMI FINALS THIS WEEKEND!

San Francisco

FRIDAY MARCH 14 AND SATURDAY MARCH 15TH 7PM
THE SF MOMA (151 THIRD STREET)
Advance Tickets at www.brownpapertickets.com
\$6 Youth (under 20) & Seniors (over 65), \$10 General

FIG. 3D

MEET ARTIST
FRANK KOZIK
VIRGIN MEGASTORE SAN FRANCISCO
TUESDAY, MARCH 18TH AT 7PM



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*Price may differ online @ virginmega.com.

FIG. 3D MEGA EVENT KIT

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STOCKTON & MARKET • 415-397-4525

club list



Colm Ó Riain plays the Cafe du Nord Sat/15. PHOTO BY DAVID PANG

AMNESIA
853 Valencia
(415) 970-0012
ANNIE'S SOCIAL CLUB
917 Folsom
(415) 974-1585
ARGUS LOUNGE
3187 Mission
(415) 624-1447

ASIASF
201 Ninth St
(415) 255-2742
ATLAS CAFE
3049 24th St
(415) 643-1047

BALAZO18
2183 Mission
(415) 255-7227
BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BADREX
3388 19th St
(415) 643-3558
BAZAAR CAFE
5927 California
(415) 831-5620

BEAUTY BAR
2299 Mission
(415) 285-0323
BIMBO'S
365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583
BOHEMIA LOUNGE
1624 California
(415) 474-6968

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000
BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BROADWAY STUDIOS
435 Broadway
(415) 291-0333
BRUNO'S
2389 Mission
(415) 643-5200

BURBLE LOUNGE
714 Montgomery
(415) 434-4204
BUTTER
354 11th St
(415) 863-5964

CAFÉ CLAUDE
7 Claude
(415) 392-3515
CAFE COCOCO
650 Indiana
(415) 824-6910
CAFE DU NORD
2170 Market
(415) 861-5016
(415) 624-1447

CAFE INTERNATIONAL
508 Haight
(415) 665-9915
CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CATALYST COCKTAILS
312 Harriet
(415) 621-1722
CAT CLUB
1190 Folsom
(415) 431-3332

CITY NIGHTS
715 Harrison
(415) 546-7938
CLUB CALIENTE
298 11th St
(415) 255-2232

CLUB DELUXE
1509 Haight
(415) 552-6949
CLUB NV
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221
CONNECTICUT YANKEE
100 Connecticut
(415) 552-4440

CRASH
34 Mason
1-877-342-7274
DALVA
3121 16th St
(415) 252-7740

DANNY COYLE'S
668 Haight
(415) 431-4724
DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409
DOLCE
440 Broadway
(415) 989-3434

DOLORES PARK CAFE
501 Dolores
(414) 621-2936
DOUBLE DUTCH
3192 16th St
(415) 503-1670
DUPLEX
1525 Mission
(415) 355-1525

EAGLE TAVERN
398 12th St
(415) 626-0880
EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

EIGHT
1151 Folsom
(415) 431-1151
ELBO ROOM
647 Valencia
(415) 552-7788

ELEMENT LOUNGE
1028 Geary
(415) 571-1362
ELIXIR
3200 16th St
(415) 552-1633

ENDUP
401 Sixth St
(415) 357-0827
FAT CITY
314 11th St
(415) 861-2890

FILLMORE
1805 Geary
(415) 346-6000
GLAS KAT
520 Fourth St
(415) 495-6626

GRAND
1300 Van Ness
(415) 673-5716
GRANT AND GREEN
1371 Grant
(415) 693-9565

GREAT AMERICAN MUSIC HALL
859 O'Farrell
(415) 885-0750
HARRY DENTON'S STARLIGHT ROOM
Sir Francis Drake Hotel
450 Powell
(415) 395-8595

HEMLOCK TAVERN
1131 Polk
(415) 923-0923
HIFI
2125 Lombard
(415) 345-TONE

HOMESTEAD
2301 Folsom
(415) 282-4663
HOTEL UTAH SALOON
500 Fourth St
(415) 546-6300

HOUSE OF SHIELDS
39 New Montgomery
(415) 495-5436
ICON ULTRA LOUNGE
1192 Folsom
(415) 626-4800

INDEPENDENT
628 Divisadero
(415) 771-1421
IRELAND'S 32
3920 Geary
(415) 386-6173

JACK'S CLUB
2545 24th St
(415) 641-5371
JAZZ AT PEARL'S
256 Columbus
(415) 291-8255

JELLY'S
295 Terry Francois
(415) 495-3099
JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

KATE O'BRIENS
579 Howard
(415) 882-7240
KELLY'S MISSION ROCK
817 Terry Francois
(415) 626-5355

KIMO'S
1351 Polk
(415) 885-4535
KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2534 Mission
(415) 401-0810
LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052
LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072
LOFT 11
316 11th St
(415) 701-8111

LOU'S PIER 47
300 Jefferson
(415) 771-5687
LUCID BAR
580 Sutter
(415) 398-0195

MAD DOG IN THE FOG
530 Haight
(415) 626-7279
MADRONE LOUNGE
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888
METRONOME DANCE CENTER
1830 17th St
(415) 252-9000

MEZZANINE
444 Jessie
(415) 625-8880
MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455
MOJITO
1337 Grant
(415) 398-1120

MOOSE'S
1652 Stockton
(415) 989-7800
NICKIE'S
466 Haight
(415) 255-0300

OLD FIRST CHURCH
1751 Sacramento
(415) 474-1608
111 MINNA GALLERY
111 Minna
(415) 974-1719

PARK
747 Third St
(415) 974-1925
PARKSIDE
1600 17th St
(415) 252-1330

LA PEÑA CULTURAL CENTER
3104 Shattuck, Berk
(510) 849-2568
PIER 23
Pier 23
(415) 362-5125

PINK
2925 16th St
(415) 431-8889
PLOUGH AND STARS
116 Clement
(415) 751-1122

PLUSH ROOM
York Hotel
(415) 885-2800
POLENG LOUNGE
1751 Fulton
(415) 441-1710

PUBLIC
1489 Folsom
(415) 552-3065
PURPLE ONION
140 Columbus
(415) 217-8400

RAMP
855 China Basin
(415) 621-2378
RASSELAS JAZZ
1534 Fillmore
(415) 346-8696

RED DEVIL LOUNGE
1695 Polk
(415) 921-1695
RED POPPY ART HOUSE
2698 Folsom
(415) 826-2402

REDWOOD ROOM
Cliff Hotel
(415) 775-4700
RETOX LOUNGE
628 20th St
(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011
EL RINCON
2700 16th St
(415) 437-9240

EL RIO
3158 Mission
(415) 282-3925
RIPTIDE BAR
3639 Taraval
(415) 240-8360

RITE SPOT
2099 Folsom
(415) 552-6066
ROCCAPULCO SUPPER CLUB
3140 Mission
(415) 648-6611

ROCK-IT ROOM
406 Clement
(415) 387-6343
ROHAN LOUNGE
3809 Geary
(415) 221-5095

ROYALE
1326 Grant
(415) 433-4247
RUBY SKYE
420 Mason
(415) 693-0777

SAVANNA JAZZ
2937 Mission
(415) 285-3369
SHANGHAI 1930
133 Steuart
(415) 896-5600

SHINE DANCE LOUNGE
1337 Mission
(415) 421-1916
SKYLARK
3089 16th St
(415) 621-9294

SLIDE
430 Mason
(415) 421-1916
CONTINUES ON PAGE 46

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THE BAYLIENS
8:30pm, \$7
"TASTE"
WITH DJ'S MPENZI & ROMEO
HIP HOP, BAY SHAKERS, R&B
8pm, \$10 advance/\$15 door
"KING OF KING'S"
WITH QUEENS OF THE DANCE
ROOTS, REGGAE, DANCEHALL
9pm, \$10 advance/\$15 door

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8:30pm, \$7

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SECOND LIFE MUSICIANS!
MELANIE KELLER
CYLINDRIAN RUTABAGA
KEIKO TAKAMURA

Thursday, March 13
8:30pm, \$7
CURT YAGI & THE PEOPLE STANDING
BEHIND ME
USELESS DESIRES
LEILUJH

Friday, March 14
8pm, \$10 advance/\$15 door
EMERGENZA MUSIC FESTIVAL 2008!

Saturday, March 15
9pm, \$10 advance/\$15 door
EMERGENZA MUSIC FESTIVAL 2008!

Monday, March 17
9pm, \$7
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WED 3/12
THE FRENCH THINKERS
THE FEROCIOUS FEW, THE GENIE (INDIE ROCK) 9PM SS

THU 3/13
BRAZILIZE: PAULO PRESETTO & DJ GOOSH & RUSTIC BRAZIL 9PM SS/SS COUPON

FRI 3/14
OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN & MIRANDAS FRUIT STAND
6PM-2AM (WORLD, PUNK, R&B, POP) NO \$ RED HOTS BURLESQUE 7PM
BENEFIT FOR 'GOOD FOOD' 9PM

SAT 3/15
BENEFIT FOR 'ATOMIC MOM' W/ PAM N' JERI SHOW, CHULA TRUE MARGRIT, BLUE RABBIT 3-9PM

SUN 3/16
HEAVY HINDENBURG DOLORATA JUDEA EDEN
(COVER/ROCK) 9PM \$7

SUN 3/17
SALSA SUNDAYS RUMBACHE 3-8PM, \$6
3:15 SALSA DANCE CLASS

MON 3/17
DOLLAR DAYS \$1 PABST/\$2 WELL RADICAL VINYL DJ'S JENNY HOYSTON & VROOM (OLDS, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM \$2

TUES 3/18
JOHNNY SELMAN & MELISSA DANA
(SINGER/SONGWRITER) 8PM NOS

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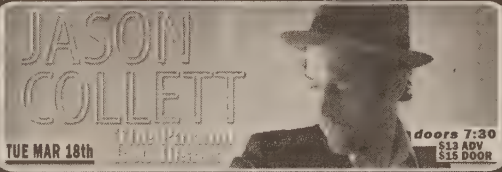
TINA TURNER TRIBUTE
FRI MAR 14th
Doors 8:30
\$25 ADV
\$35 DOOR



B-SIDE PLAYERS
SambaDa
SAT MAR 15th
Doors 8:30
\$15



THE KING OF ROCK
MON MAR 17th
Doors 7:30
FREE 2
DRINK MIN



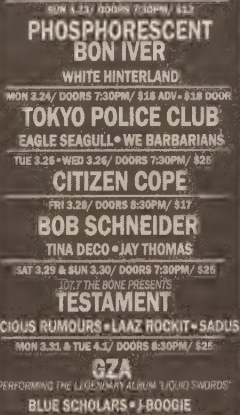
JASON COLLETT
TUE MAR 18th
Doors 7:30
\$15 ADV
\$25 DOOR



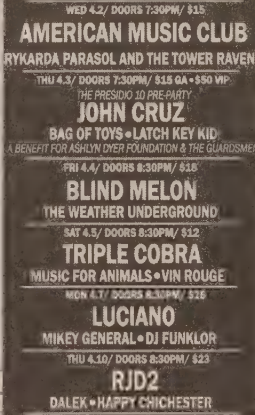
Carbon/Silicon
featuring Mick Jones & Tony James
THU MAR 20th
Doors 7:30
\$20



Japan Nite
Benten Tokyo • SXSW Asia Presents
FRI MAR 21st
Doors 8:30
\$15 ADV
\$25 DOOR



PHOSPHORESCENT
BON IVER
WHITE HINTERLAND
MON 3:24 / DOORS 7:30PM / \$18 ADV - \$18 DOOR
TOKYO POLICE CLUB
EAGLE SEAGUL • WE BARBARIANS
TUE 3:28 • WED 3:26 / DOORS 7:30PM / \$20
CITIZEN COPE
FRI 3:28 / DOORS 8:30PM / \$17
BOB SCHNEIDER
TINA DECO • JAY THOMAS
SAT 3:29 & SUN 3:30 / DOORS 7:30PM / \$25
DIT THE BONE PRESENTS
TESTAMENT
VICIOUS RUMOURS • LAAZ ROCKIT • SADUS
MON 3:31 & TUE 4:3 / DOORS 8:30PM / \$25
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PERFORMING THE LUCIFERIAN ALBUM "LUINO SWORDS"
BLUE SCHOLARS • J-BOGGIE



AMERICAN MUSIC CLUB
RYKARDA PARASOL AND THE TOWER RAVENS
THU 4:3 / DOORS 7:30PM / \$15 GA • \$50 VIP
THE PRESIDIO LO PRE-PARTY
JOHN CRUZ
BAG OF TOYS • LATCH KEY KID
A BENEFIT FOR ASHLIN DYER FOUNDATION & THE GUARDSMEN
FRI 4:4 / DOORS 8:30PM / \$15
BLIND MELON
THE WEATHER UNDERGROUND
SAT 4:5 / DOORS 8:30PM / \$12
TRIPLE COBRA
MUSIC FOR ANIMALS • VIN ROUGE
MON 4:17 / DOORS 8:30PM / \$15
LUCIANO
MIKEY GENERAL • DJ FUNKLOR
THU 4:10 / DOORS 8:30PM / \$23
RJD2
DALEK • HAPPY CHICHESTER

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WED. MARCH 12 • DOORS 8 / SHOW 9 • \$15 ADV / \$15 DOOR
TONIGHT: TRUTH IS HERE TOUR
BROTHER ALI
ABSTRACT RUDE
TOKI WRIGHT • BK-ONE
THURS. MARCH 13 LES DUDEK CANCELLED
—REFUNDS AT PLACE OF PURCHASE—
FRI. MARCH 14 • DOORS 8 / SHOW 9 • \$15 ADV / \$15 DOOR
SF IRISH FEST PRESENTS
ZOO STATION
—THE COMPLETE U2 EXPERIENCE—
THE HOOKS
JERRY HANNAN
SAT. MARCH 15 • DOORS 7:30 / SHOW 8 • \$12 ADV / \$12 DOOR
ONE SHOT SUICIDE
DIRTY LITTLE BUDDHA • SOLID STATE LOGIC
TRIP DEVICE • STAGNANT • BOB HILL BAND
ADVANCE TIX AND INFO AT WWW.WEBDOORHANNAN.COM
MON. MARCH 17 • DOORS 7:30 / SHOW 8 • \$21 ADV / \$26 DOOR
THE PILLOWS
NOODLES
ALL AGES
THURS. MARCH 20 • DOORS 7 / SHOW 8 • \$30 ADV / \$30 DOOR
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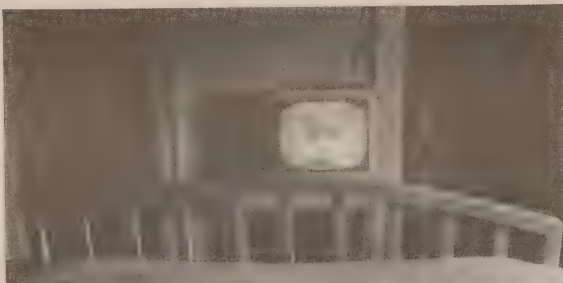
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VISUAL ART



"Friedlander"

REVIEW Throughout Lee Friedlander's 50-year oeuvre, much of which is now on display at San Francisco Museum of Modern Art, the photographer has been lauded for his liveliness, optimism, and mobility. Yet his paean to modern Americana often resembles monochrome memento mori. Taken as a whole, Friedlander's work has always seemed driven to two poles: the ephemeral and the haunting.

Heavily impressed by the avant-naturalism of European photographers Eugène Atget and Henri Cartier-Bresson, as well as the post-World War II experimentalism of Robert Frank, Friedlander staked his claim at a moment in the 1950s when the photograph transcended the moribund category of journalistic tool and became its own art form. Modeling much of his working method around Cartier-Bresson's so-called decisive moment, Friedlander's timeless images still have a striking past tense about them. Now ossified on film, these thousand microcosmic moments, captured throughout the 1960s and '70s, seem like lively obituaries.

While Friedlander first made a name for himself as a contractor for Atlantic Records — where he shot such musicians as Ornette Coleman — he was never a celebrity photographer. In fact, his most intriguing work resulted from a personal obsession with traveling and shooting the country, crisscrossing between New York and his home state of Washington. And so the images of nocturnal motel rooms, cycloptic TV sets, and storefront tessellations conjure the American dynamism and dread of Vladimir Nabokov or David Lynch. The plethora of windows and mirrors in his street photography admit countless apertures through which to see his subjects. But Friedlander's playful sense of humor always appears just within the clutches of something inexplicably sinister — like the cartoonish shadows that often hover into his frame. Though his more recent work — in portraiture, nudes, and particularly in nature — may suffer slightly from the inevitable cooling of youth's ambition, Friedlander's baroque attention to detail and depth of field are unmatched. This is a definitive exhibition on one of America's most ingenious, albeit conflicted, photographers. The photographer's son Erik Friedlander will perform pieces from his album *Block Ice and Propane* (SkipStone, 2007) on April 24, 8 p.m., \$12–\$15, at Phyllis Wattis Theater. (Erik Morse)

"FRIEDLANDER" Through May 18, Mon.–Tues., Fri.–Sun., 11 a.m.–5:45 p.m.; Thurs., 10 a.m.–8:45 p.m., \$7–\$12.50, free for members and 12 and under San Francisco Museum of Modern Art, 151 Third St., SF (415) 357-4000, www.sfmoma.org

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 26, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **"Drama and Desire: Japanese Paintings from the Floating World 1650–1850."** Works by major artists of the Edo period. Through May 4. **"On Gold Mountain: Sculptures from the Sierra by Zhan Wang."** Steel sculptures. Through May 4. **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **"Annie Leibovitz: A Photographer's Life, 1990–2005."** Photographs of celebrities, as well as personal and family portraits. Through May 25. **"Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and 5,000 Years of Treasures."** Artifacts and manuscripts, including fragments of the Dead Sea Scrolls. Through Aug 10. **Cartoon Art Museum** 655 Mission; CAR-TOON.

Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **"The Art and Flair of Mary Blair."** Retrospective of the animation designer's work. Through Tues/18. **"Sex and Sensibility: Ten Women Examine the Lunacy of Modern Love."** 200 cartoons, many by contributors to the *New Yorker*. Through June 8. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **"Gilbert and George."** Retrospective of the acclaimed art duo. Through May 24. **"No Body Speech."** Works by Lynn Hershtman Leeson. Through June 1.

San Francisco Museum of Modern Art 151 Third St.; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **"Friedlander."** Photographs by Lee Friedlander. Through May 18. See picks box. **San Francisco Museum of Performance and Design** War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues–Fri, 11am–5pm; Sat, 1–5pm. Free. **"Art and Artifice: 75 Years at San Francisco Ballet."** Original costumes, sets, and artifacts (reception

CONTINUES ON PAGE 48 »

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VISUAL ART

MUSEUMS

Sat/15, 6-7:30pm), March 19-Aug 30.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Thurs). **"The Missing Peace: Artists Consider the Dalai Lama."** Group show of 88 contemporary artists. Through Sun/16.

BAY AREA

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. \$4, \$3 students and seniors. **"Revisions: Shahrokh Yadegari: Through Music."** Sound installation incorporating a new composition by Shahrokh Yadegari, curated by Lawrence Rinder. Through July 6. **"@60, art.israel.world."** Recent work by more than 20 contemporary Israeli artists. Through July 27.

Museum of American Heritage 351 Homer, Palo Alto; (650) 321-1004. Fri-Sun, 11am-4pm. Free. **"Bonfires and Bugs: The Art and Science of Camping."** Exhibit devoted to all aspects of camping. Through Aug 17.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). **"Artists of Invention: A Century of CCA."** Works by California College of the Arts students and alumni. Through Sun/16. **"Told from a Totem."** Sculptures by students in Oakland High School's Visual Arts Academy. Through March 30.

"Trading Traditions: California's New Cultures." Photographs by Lonny Shavelson, commentary by Fred Setterberg, and sound design by James LeBrecht. Through April 6. **"In Our Own Backyard: A Celebration of the East Bay Regional Parks."** Photographs by Bob Walker. March 15-Oct 12.

"The Art and History of Early California." The story of California from the first inhabitants through the Gold Rush. Ongoing.

San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-9pm; Sat, noon-5pm. Free. **"Mapping Time: Doug Giovacchi Works 1995-2007."** Large-scale abstract paintings and works on paper. Through Sat/15.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). **"Protest in Paris 1968: Photographs by Serge Hambourg."** Photographs documenting the student demonstrations from the spring of 1968.

Through June 1. **"MATRIX/REDUX."** Group show celebrating the 30th anniversary of BAM/PFA's MATRIX program. Through July 20.

GALLERIES

OPENING

Art at City Hall Office of Carmen Chu, City Hall, room 260, One Dr. Carlton B. Goodlett Place; 554-7630. Mon-Fri, 9:30am-5:30pm. **"At the Beach,"** paintings by Judi Gorski and photographs by Roxanne Worthington (reception March 26, 5:30-7:30pm). Through April 25.

Big Umbrella Studio 906 1/2 Divisadero; 359-9211. Daily, 2-9pm. Works by studio members (reception Fri/14, 7:30-midnight). March 14-April 16.

Braunstein/Quay Gallery 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. Works by Grace Munakata (reception Sat/15, 3-5pm). March 13-April 12.

Caffe Italia 1830 Union; 673-4119. Call for hours. Photographs by J. Michael Tucker (reception Thurs/13, 6-9pm). Through March 31.

Conservatory of Flowers Golden Gate Park, Conservatory and JFK; 666-7001. Tues-Sun, 9am-5pm, \$3-5. **"The Art of Penjing,"** miniature plant landscapes. Through April 26. **"The Butterfly Zone: Plants and Pollinators,"** exhibit about plant pollination featuring hundreds of live butterflies. March 18-Nov 2.

Hamburger Eyes Photo Epicenter 26 Lilac; 550-0701. Mon-Fri, 10am-8pm. **"Psmulation: Reenactments of the Present,"** works by Gerald Edwards III, Brennan Hill, Kent Lambert, Matthew Post, Squirel, and Brenden Thredgill (reception Fri/14, 6-9pm). March 14-April 14.

Meridian Gallery 535 Powell; 398-7229. Tues-Sat, 11am-5pm. **"New Exercises,"** works by Franck André Jammie; **"Dhyana,"** contemporary anonymous Tantric drawings from Rajasthan; **"Form 4,"** works by Todd Bura, Léonie Guyer, Praxelet Jayavant, Phil McLaughly, Evelyn Reyes, and Dean Smith (reception Thurs/13, 6-9pm). March 13-May 3. See Picks, page 26.

Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. **"Amidst the Ruins,"** new works by Val Britton, Michael Damm, and Zachary Royer Scholz (reception Fri/14, 6-9pm). March 14-April 12.

MMGalleries 101 Townsend, suite 207; 543-1550. Tues-Fri, 11am-5pm; Sat, noon-4pm. **"How to Talk Dirty and Influence People,"** metal sculptures by David Buckingham; **"Portraits,"** portraits of online avatars by Eva and Franca Mattes (reception Sat/15, 2-4pm). March 15-May 3.

Rare Device 1845 Market; 863-3969. Tues-Wed, Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm. **"Garden at Eichstatt,"** paintings by Evan B. Harris (reception Thurs/13, 6-9pm). March 13-April 2.

Ratio 31447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. **"7 Weavings,"** textile works by Ruth Leskey (reception Fri/14, 6-8pm). March 14-April 2.

Southern Exposure 417 14th St; 863-2141. Tues-Sat, 3-6pm. **"Vapor,"** group show on the declining state of our air quality (reception Fri/14, 7-9pm). March 13-May 3.

BAY AREA

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. **"Loom and Lathe,"** works by Kay Sekimachi and Bob Stockdale (reception Sun/16, 2-4pm). March 16-April 27.

Joyce Gordon Gallery 406 14th St, Oak; (510) 465-8928. Wed-Fri, noon-7pm; Sat-Sun, 1-4pm. **"Jazz Series,"** new paintings and bronze sculptures by Ed Dwight (reception Fri/14, 5:30-8:30pm). March 14-April 27.

ONGOING

ARTWORKSF 49 Geary, suite 234; www.artworksfs.com. Tues-Sat, noon-5:30pm. **"About Face,"** group portrait show. Through Sat/15.

Bucheon 389 Grove; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. **"Landscape, Nature, and Space,"** works by Gregory Eudides, Margaret Wall-Romana, and Mary Lou Zalzy. Through March 22.

City Arts Gallery City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon-Thurs, 12:30-4pm (also Tues-Wed, 6-8pm). **"Biennial Student Ceramic Juried Exhibition,"** group show (reception Thurs/13, 5-8pm). Through April 1.

Don Soker Contemporary Art 49 Geary, suite 418; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. **"Observations/Impressions,"** assemblages and paintings by Christel Dillbörner. Through Sat/15.

Eleanor Harwood Gallery 1295 Alabama; 282-4248. Thurs-Sat, noon-6pm; and by appt. **"Stand Still Like the Hummingbird,"** works by Paul Wackers. Through Sun/16.

Electric Works 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm.

"Treasures of the Sierra Madre — Birds of Western Mexico," new paintings by David Tomb. Through March 22.

Fine Arts Gallery Fine Arts Bldg, room 238, San Francisco State University, 1600 Holloway; 338-6535. Tues, Thurs-Sat, noon-4pm; Wed, noon-5pm. **"Criminal Art and Criminal Justice in America,"** group show by artists both in and out of prison. Through Sat/15.

Fort Gallery 838 Wiese; 240-2220. Mon-Thurs, noon-6pm; and by appt. **"California as Paradox: Imagined Communities,"** group show. Through Fri/14.

Geary Kresky Gallery 77 Geary; 397-3748. Tues-Sat, 11am-5:30pm. **"Poetic Imagery,"** paintings by Maury Lapp. Through Sat/15.

Iceberger Gallery 3150 18th St; 225-8392. **"Many Meanings Are Attached to Mountains,"** photographs by Mark McKnight. Through Sat/15.

New Langton Arts 1246 Folsom; 626-5416. Daily, 1-7pm. **"Small Things End, Great Things Endure,"** feminist art group show. Through Sat/15.

Newmark Gallery 251 Post, no 412; 392-3692. Wed-Sat, 12:30-7:30pm; and by appt. **"The Changing City,"** new paintings by Beryl Landau. Through March 22.

Park Life 220 Clement; 386-7275. Daily, 11am-8pm. **"Sights of Sounds,"** visual art by musicians. Through March 25.

Public Glass 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. **"Advena Cultura,"** sculptural glass and mixed media works by Evan Kolker. Through March 31.

Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. **"See 4 Sail,"** works by Charlie Callahan. Through March 21.

Root Division 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. **"Sound Device,"** sound art installations, devices, and performances. Through March 22.

SF Camerawork 657 Mission; 512-2020. Tues-Sat, noon-5pm. **"The Depth of Memory,"** replica of a Japanese Kamikaze submarine by Katsushige Nakahashi. Through March 22.

San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, 10am-5pm. **"New West Coast Design,"** works by contemporary book artists. Through April 25.

San Francisco Museum of Modern Art Artists Gallery Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. **"Quiet Spaces,"** group photography show. Through Fri/14.

Skylight Gallery San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm; Sun, noon-5pm. **"A Life Surrounding a Cabin: Dorothea Lange at Steep Ravine,"** photographs. Through Sun/16.

Space Gallery 1141 Polk; 377-3325. Daily, noon-5pm and 7pm-2am. **"She's Alive,"** paintings and mixed media works by Radio Active (reception Sat/15, 7pm-2am). Through Sat/15.

Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. **"Full Spectrum Aura,"** works by Matt Borruso. **"Half an Inch of Water and I Think I'm Gonna Grow,"** works by Tami Demaree. Through Sat/15.

BAY AREA
Artisans Art Gallery 853 Fourth St, San Rafael; 460-5208. Tues-Sat, 11am-5pm. **"All Mixed Up,"** group show of works using three or more media (reception Fri/14, 6-8pm). Through March 29.

Arts and Consciousness Gallery JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-6pm. **"Alumni Exhibition 2008,"** group show. Through Thurs/13.

Cecile Moomchek 1809D Fourth St, Berk; (510) 549-1018. Wed-Sun, noon-5pm. **"New Works by Gallery Artists,"** group show. Through Fri/14.

Chandra Cerrito Contemporary 25 Grand, upper level, Oak; 577-7537. Fri-Sat, 11am-2pm; and by appt. **"Double Vision: Artist Partners,"** group show. Through Sat/15.

1870 Art Center 1070 Ralston, Belmont; (650) 595-9679. Thurs-Sun, 1-5pm. **"Discoveries,"** works by Susan Trubow. Through Sun/16.

Float Cotton Mill Studio, 1091 Calcut Place, unit 116, Oak; (510) 535-1702, thefloatcenter.com. **"Material Evidence,"** works by Peter Boyer and Ed Kirshner (closing reception Sat/15, 6-9pm). Through Sun/16.

LoBot Gallery 1800 Campbell, Oak; (510) 282-2622, www.lobotgallery.com. Sat-Sun, 1-6pm. **"Shape,"** group show. Through Sun/16.

Mills College Art Museum 5000 MacArthur Blvd, Oak; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. **"We Interrupt Your Program,"** group show. Through Sun/16.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772, www.the-richmond-art-center.org. Tues-Sun, noon-5pm. **"The Art of Living Black,"** group show of African American artists; **"The Art of Political Protest,"** works by Emory Douglas. Through Fri/14.

Smith Andersen North 2240A Fourth St, San Rafael; 455-9733. Tues-Fri, 10am-6pm; Sat, noon-5pm; and by appt. **"Being There,"** photographs by William Heick from the 1940s to the 1960s. Through Thurs/13. **sfaga**

stage

Kate (Allison Jean White, shown in both photos) fumbles toward adulthood while encountering nuns (Cat Thompson), a singing woman (Deborah Black), and a mess of romantic troubles.

PHOTOS BY WWW.DAVIDALLENSTUDIO.COM



Youth gone wild

Tir na nóg translates Edna O'Brien's debut novel to the stage

By Dennis Harvey
▷ a8celetters@sfbg.com

It's hard for a contemporary reader to fathom why — indeed, it was probably hard for many non-Eire readers to fathom even then — but when Edna O'Brien's debut novel, *The Country Girls*, came out in 1960, she was considered a disgrace to all of Ireland. Priests burned it in churchyards and denounced it from the pulpit. Her books — soon to include two *Country Girls* sequels, as the original was a bit everywhere else — were banned from the Emerald Isle as late as 1977.

Just what could have been so offending about a book now described in reference books as “comic and charming,” in contrast to her more “somber and sophisticated” later works? Not a whole hell of a lot, by current standards. In *The Country Girls*, O'Brien's two young female protagonists drink, disrespect the clergy, use bad language, and flirt with men. Actually, only the naughty one commits most of these “sins.” But even the “nice” one becomes dangerously attached to a married man. Painted as boozy, abusive, and

unreliable, Irish manhood in general doesn't come off too well in the boisterous yet coolly told chronicle of these *Girls*. Which might be the real reason that it incited such public condemnation, notwithstanding all expressions of moral outrage.

In addition to her literary fiction (which got a whole lot more sexually frank in subsequent years), O'Brien has written screenplays and teleplays since the early 1960s, and stage scripts for many years as well. Lately she's developed a rather simpatico relationship with the Magic Theatre. *Tir na nóg*, a nearly-half-century-later theatrical adaptation of *The Country Girls*, is her third Magic premiere. It follows the rather dreadful hair-pulling lady fight over one husband in *Triptych* (recurrent focus on such male-companion neediness is why O'Brien is a major female author seldom embraced by feminist academics or critics) and the structurally conventional, enjoyably juicy imploding-family melodrama *Family Butchers*.

Tir na nóg is something else, “a play with song” (its initial title) that tries mixing music, dance, a source narrative boiled down to rapid-fire

outline, and yea more elements into a meta-theatre experience. It doesn't entirely work, due more to the text than any failings in departing Magic artistic director Chris Smith's resourceful production. But it's still an arresting evening, with fine work from the largely multicast nine-member ensemble.

The “country girls” here are two authorial alter-ego halves. Kate (Allison Jean White) is the only child of a long-suffering mother (Mary Pitchford) and drunken, abusive pa (Matt Foyer). Baba (Summer Serafin) is only child to the western village's wealthiest couple, a flame-haired bratty terror.

Once the two girls are later sent off to convent school, the bad girl predictably gets them both expelled. After intermission, they make a first stab at adult life in big-city Dublin: serious-minded Kate as a working student carrying on a fitful affair with ardent-yet-married-to-a-mental-case “Mr. Gentleman” (toweringly suave Robert Parsons); Baba as an aspiring vamp stealing thrills from her own less-discriminatingly-chosen cheating beau.

The book isn't exactly a blur of incident. But in its first half O'Brien's adaptation too often feels like a careless cinematic downsizing of highlights into too-short scenes, glued together by variably vocalized song snippets.

After the break, however, *Tir na nóg* (which translates as “land of youth”) slows down for several poignantly deep scenes, notably between Kate and her stern Austrian landlady (Darragh), as well as a couple of unsuitable suitors. Beautifully handled by Smith and his design collaborators, the play goes off-rails a bit when O'Brien imposes as ending a flashback-memory montage, with principal characters (including dead ones) drifting back onstage to speak prior best lines in echo! echo! echo! recollection. Yet there's a certain charm to ex-*Riverdance* choreographer Jean Butler's ensuing ensemble step-dance finale.

If the novel's Kate came off as a guileless blank slate — passively dragged down again and again by Baba's misdeeds — White fills out that character with impressive gravitas. Serafin is a marvel as the antsy-panted best friend who simply can't repress her disrespect for authority, or precocious aspirations as a va-voom mantrap. **SFBG**

TIR NA NÓG

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STAGE



Hope Mohr Dance

PREVIEW After training in ballet, San Francisco native Hope Mohr moved to New York City, where she danced with Lucinda Childs and Douglas Dunn before spending four seasons with the Trisha Brown Dance Company. After eight years, she decided that she could get a life and work in what still was home. Significantly, upon returning in 2005, she joined the company of Margaret Jenkins, who had also left the Big Apple to resettle in her Bay Area stomping grounds more than 30 years ago. Even then, however, Mohr knew that she would eventually want her own group. This upcoming concert is the debut of her newly formed Hope Mohr Dance troupe, in which she'll present four pieces with 13 dancers. Of key interest is her 2007 collaboration with video artist Douglas Rosenberg, *Under the Skin*, a commissioned work from Stanford University that grew out of a series of workshops Mohr conducted with breast cancer survivors. Five trained dancers and three survivors perform together in the piece. When Bill T. Jones created his 1994 *Still Here*, conceived on a similar premise, it raised a firestorm of criticism about so-called "victim art." Mohr is confident that the fertile tension between the subject matter and the dance's formal demands has allowed her to create a work that stands on its artistic merits. The other three pieces, *Moments of Being* (a premiere), *Elision*, and *more awake than dreaming*, are non-narrative investigations of what gave Mohr's debut program its title, "Let the Body Speak." (Rita Felciano)

HOPE MOHR DANCE Fri/14-Sun/16, 8 p.m.

Dance Mission Theater, 3316 24th St, SF. \$18. (415) 273-4633

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 26, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to sfbg.com.

THEATER

OPENING

The Pandora Experiment EXIT Stage Left, 156 Eddy; 673-3847, www.theexit.org, \$12-20. Opens Fri/14, 8pm. Runs Fri-Sat, 8pm. Through April 12. Remounting last summer's show for the second time, writer-performer Christian Cagial moves his evening of theater magic — or is it magic theater? — to a larger stage set with the homey detritus of what seems a vaguely spooky den. Music boxes, small and delicately embroidered pouches, tiny toy cars that run (or stop, anyway) all by themselves, and a hauntingly poised antique porcelain doll in a rocker are a few of the more prominent fixtures in Cagial's shop of wonders. He presents them with a genial mixture of suave assurance and giddy excitement, as if some attention-hungry, Ritalin-ready inner child were due at any moment to burst through the showman's dapper demeanor. Cagial's feats of prestidigitation and mind reading — dastardly clever in conception and confoundingly smooth in execution — keep his audience riveted and actively engaged for two 45-minute acts. As an attempt to blend the interactive ceremonies of the traditional magic act with

the full range of theatrical performance, however, *The Pandora Experiment* is an admirable trial case that never coheres. Only at the end, when we learn something of the fascinating genealogy of the performer and the intriguing items arrayed in the room, does the potential for a séancelike meld of dramatic circumstance and expert conjuring make its presence convincingly felt. (Avila)

BAY AREA

Brighton Beach Memoirs Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheater.org, \$30-40. Previews Mon/17-March 19, 7:30pm. Opens March 21, 8pm. Runs Wed-Thurs, 7:30pm (also Wed, 3:30pm); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. In Neil Simon's semiautobiographical comedy, a teen growing up in Brooklyn before World War II aspires to be a writer.

Tragedy: A tragedy Berkeley Repertory Theatre's Thurst Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org, \$13.50-69. Previews Fri/14-Sat/15 and Tues/18, 8pm; Sun/17, 7pm. Opens March 19, 7pm. Runs Wed, 7pm; Tues and Thurs-Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through April 13. Les Waters directs an American premiere of Will Eno's tragicomedy about your average, run-of-the-mill apocalypse.

ONGOING

Bay One-Acts Festival Eureka Theatre, 215 Jackson; 439-2456, www.threewisemonkeys.org, \$19-22. Thurs/12-Sat/15, 8pm; Sun/16, 2pm. The festival continues with stagings of one-acts by playwrights new to the festival in Program 2.0.

Beach Blanket Babylon Club Fugazi, 678 Beach

Blanket Babylon Blvd. 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

The Beard of Avon Diego River Theatre, City College of San Francisco, 50 Phelan; 239-3100. \$10-15. Fri-Sat, 8pm; Sun, 2pm. Through March 16. Students perform in Amy Freed's comedy about the real author of Shakespeare's plays and poems.

Beauty and the Beast San Francisco School of the Arts, main stage theater, 555 Portola; 695-5720, www.sfsota-ptsa.org. \$16-25. Thurs-Sat, 7:30pm (also Sat, 2pm); Sun, 2pm. Through March 22. Students perform in a musical based on the Disney theatrical production.

Blade to the Heat Thick Description, 1695 18th St.; 401-8081, www.thickhouse.org. \$15-30. Thurs/12-Sun/16, 8pm. The year is 1959. African Americans and Latinos mix it up in the world of boxing, forging manhood, memories, and mutual respect *mano a mano*. Cuba is under a new revolutionary government. Miami seethes with resentment on behalf of the overthrown and their imperial hosts. Meanwhile, in another surprising upset, the reigning Cuban American middleweight champion (L. Peter Callender, reprising an outstanding performance) has been unseated by an unassuming Chicano newcomer (an exquisitely vulnerable and dangerous Johnny Moreno), whose rumored homosexuality sets more than just the former champ reeling. But on a stage perpetually framed by the ropes of a boxing ring — everything is a fight, a struggle, a dance, a salsa, a soul singer's step, Jackie Wilson versus James Brown — and life itself is the art form, turning a cut and a jab into an embrace, an embrace into a bite and a brawl. All of it revolves around the vital, unavoidable human urge for contact and love in its myriad forms to bring us to life. Featuring brilliant fight sequences (lifted high on mambo beats and roaring crowds) and highly physical, dynamic performances from a heavyweight cast, Thick Description's revival of Oliver Mayer's *Blade to the Heat* is the knock out production this expansively compact play deserves. (Avila)

The Book of Liz Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.customstage.org. \$15-25. Wed-Sat, 8pm. Through April 5. Four actors of Custom Made Theatre Company bring the many characters of David and Amy Sedars's comedy to life in a rendition directed by Christopher Jenkins.

Don Juan Little Theatre, Creative Arts Building, San Francisco State University, 1600 Holloway; 338-2467, theatre.sfsu.edu. \$12-20. Thurs-Sat, 8pm; Sun, 2pm. Through March 16. Drawing from Moliere and Alexander Puskhkin, Mark Jackson directs a world-premiere version of the legendary libertine's story with actors playing multiple roles, changing outfits, and manipulating their set.

Endgame Traveling Jewish Theatre, 470 Florida; 1-800-838-3006, www.cutting-blade.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through March 16. Keep this quiet, but I think Cutting Blade Theater added some grunts and groans to Samuel Beckett's second full-length absurdist drama *Endgame*. Defiance of stage cues was a big no-no for the Nobel-winning playwright, and, apparently his audience keeps tabs on Beckett productions to this day. But the local company is known for taking risks, Hamm and Clov, the immobilized old tyrant and his stiff-legged minion, embodied by David Sinaiko and Avery Monsen, engage in a slightly less dur exchange than one would expect for two who face the unknown together in near-darkness just before the lights go out for good. There's a slight smirk hanging on the corner of Sinaiko's lips, and Monsen exudes a youthful sliver of hope that something might still bear life beyond the hills. Hamm's parents Nagg (Paul Gerrior) and Nell (Maureen Nagge), who intermittently pop up from the ashtray placed stage left — exactly where they should be — display more cheek and less gloom at their predicament. Along with the added cheer, this smart production conveys both the astonishing beauty of Beckett's prose and the proper amount of empathy for all the suffering caused by living in a maddeningly nonsensical world that provides no answers to any of our most important questions. It's almost as if they mean to say that life is worth living anyway. To do all that with Beckett is quite an amazing feat. (Giattina)

Four Breaths Phoenix Theatre, 414 Mason; 508-5614, secondwind.8m.com. \$13-25. Thurs-Sat, 8pm; Sun, 2pm. Through March 29.

Second Wind Productions presents four one-acts, by Samuel Beckett, Ana's Nin, Ian Walker, and Rick Burkhardt, each dealing with themes of sexuality and violence.

June in a Box Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. \$10-25. Thurs-Sun, 8pm. Through March 31. Company Campo Santo bases its latest theatrical venture on the mysterious and true story of June Robles, the six-year-old who was kidnapped and recovered 75 years ago without her abductors ever being identified.

LUV Actors Theatre of SF, 955 Bush; 345-1287, www.actorstheatre.org. \$10-30. Wed-Sat, 8pm. Through April 5. The action gets silly in Murray Schisgal's absurd comedy about sexual associates in the throes of existential despair.

Mimetic EXIT Theatre, 156 Eddy; 673-3847, www.theexit.org. \$12-20. Fri-Sat, 8pm. Through March 29. Members of RIPE Theatre perform in a play written by themselves about animals who mimic human behavior.

Monster in the Dark CounterPULSE, 5, 1310 Mission; 1-800-838-3006, www.foolscry.com. \$15-30. Wed-Sat, 8pm; Sun, 5pm (no show Sun/9, 8pm). Through March 23. Now that the winter rain has come on with a vengeance, Foolscry's *Monster in the Dark* — set in the floodwaters of a futuristic apocalypse — feels like a fitting addendum to both time and season. A collaborative new work three years in the making, *Monster* is both allegorical and prophetic, a scary vision of a dismal endgame between the forces of commerce, control, and cosmic retribution. True to Foolscry's principles of bringing the stage to life with visceral physicality, actors serve as atmospheric scene props that tumble across the floor as waves and appear silently as umbrella-topped Gestapo-like figures representing the Orwellian governing body, "The Structure."

An eerily pervasive soundscape of persistent rainfall, official pronouncements, and white noise (courtesy of resident sound designer Patrick Kalisk) further sets the ambience as the play swirls loosely around an unpredicted suicide and its apparent meteorologically catastrophic consequences. From schoolmarm (Beth Wilmut) to businessman (Peter Ruocco), prisoner (Ryan Tasker) to prostitute (Blythe Foster), each character in turn has a chance to reveal the monster within before the play is over, and the audience is left with the opportunity to reflect upon their own monsters as the lights go up. (Nicole Gluckstern)

Romeo and Juliet & **Other Duets** Marsh, upstairs studio, 1062 Valencia; 826-5750, 1-800-838-3006, www.themars.org. \$15-35. Thurs-Sat, 8pm. Through March 29. More than 10 years ago Deborah Gwinn and Jim Marsh performed *Don Quixote* at the Marsh; now they're back to perform more tragically romantic duets.

Orlando Zeum Theatre, Yerba Buena Gardens, Fourth St. and Howard; 749-2228, www.act-sf.org. \$15.50-20.50. Thurs-Sat, 8pm. Through March 22. Students of American Conservatory Theater's MFA program perform in a theatrical rendition of Virginia Woolf's gender- and time-bending novel.

Serve by Expiration EXIT on Taylor, 277 Taylor; 289-6766, www.theexit.org. www.thunderbirdtheatre.com. \$15-20 sliding scale. Thurs/13-Sat/15, 8pm. Let's start with a little confession. Except for internships, I have never worked in a cubicle (internships don't count), and Dilbert makes me cringe. Oh, *hilarious*, blank-faced, poorly drawn stereotypes of entropic humanity, how *refreshing*! Thankfully Thunderbird Theatre's *Serve by Expiration* relishes in sending up the same stereotypes by taking them to the most logical of extremes.

The old bad interview gambit? Why not have the desperate interviewee (Matt Gunnison) pull pudding from his pants and offer hand jobs to the male interviewer? The old office-greening gag? Enter the "Maniflower" (Tavis Kammet) — the pollution-imbibing, oxygen-expelling employee of the future (replete with a very unique pollination system). The old unrequited office romance conundrum? Why not send in Super Mario (Jenni Gebhardt) for a little heart-to-heart couched over a case of Pabst? A fearless lineup of Thunderbird regulars and a few newbies keep their faces straight and the energy popping throughout, and though there might be a few too many references to video games for this technophobe to fully appreciate, overall the material translates universally, even to (or maybe especially to) the clueless. Plus, it definitely inspired me to remain cubefless. (Gluckstern)

Shopping! The Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpaper-tickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy (revue about the ups and downs of buying stuff).

Southern Comforts Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000, www.theatreworks.org. \$20-56. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through March 30. Karen Grassle, Ma from *Little House on the Prairie*, plays a Southern belle who finds love with a Yank (Edward Sarafian) in her golden years.

Ten Commandments Live Dark Room Theater, 2263 Mission; 401-7987, www.darkrooms.com. www.brownpaperickets.com. \$15. Fri-Sat, 8pm. Through March 22. Impossible Productions gets kosher with Moses and the chosen people.

Three SF Playhouse, stage two, 533 Sutter; 869-5384, www.un-scripted.com. \$10-15. Thurs-Sat, 8pm. Through March 29. Three actors perform three stories inspired by well-known plays without scripts in Un-Scripted Theater Company's improv show.

Tir na Nog Magic Theatre, Fort Mason Center, Marina and Buchanan, bldg d, third floor; 441-8822, www.magictheatre.org. \$40-75. Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through March 23. Two Irish girls come of age in this adaptation of Edna O'Brien's novel *Country Girls*. See "Youth Gone Wild."

25 Questions for a Jewish Mother San Francisco's Marines Memorial Theatre, 609 Sutter, second floor; 771-6300, www.marines-memorialtheatre.com. \$29-49. Tues-Sat, 8pm (also Sat, 3pm); Sun, 3 and 7pm. Through March 23. Stand-up comedian Judy gold performs in a solo show cowritten by Kate Moira Ryan and directed by Ben Kohlhaas.

Wakefield; Or, Hello Sophia Berkeley City Club, 2315 Durant; (510) 558-1381, www.centralworks.org. \$14-25. Thurs-Sat, 8pm; Sun, 5pm. Through March 23. Central Works company bases their latest original play on Nathaniel Hawthorne's *Wakefield* story about an estranged husband's return.

What Mama Said about "Down There" Our Little Theatre, 287 Ellis; 928-4060, www.celebrateitloris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA
Boxebox Stories: The Case of the Creamy Foam Impact Theatre, La Vall's Subterranean, 1834 Euclid, Berk.; (510) 464-4468, www.impacttheatre.com. \$10-25. Thurs-Sat, 8pm. Through March 22. Prince Gomolivas and Brandon Patton return with a fresh set of stories and songs about their adventures on the road.

Man of La Mancha Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.leshercenter.org. www.dloc.org. \$28-40. Thurs-Fri/15, 8pm; Sun/16, 2pm. Wrongs righted and impossible dreams are dreamt (Dale Wasserman's Tony-winning musical, a fictional account of the imprisoned Miguel de Cervantes and his *Don Quixote* fantasies).

Midsummer Night's Dream College of Marin Theatre Arts Department, Fine Arts Theatre, 835 College, Kentfield Campus, Kentfield; 485-9395. \$15-18. Fri/14-Sat/15, 8pm; Sun/16, 2pm. Students perform in the magical Shakespearean play accompanied by the College of Marin Orchestra performing music by Felix Mendelssohn live and onstage.

Wishful Drinking Berkeley Repertory Theatre, Roda Stage, 2515 Addison, Berk.; (510) 647-2949, www.berkeleyrep.org. \$27-69. Tickets for scheduled extended runs: Through April 12. Shortly after taking the stage, Carrie Fisher gets the ugly business about the gay Republican party operative who died in her bed of an overdose out of the way: "He didn't die in the saddle." Phee! But that is one of only a few indiscretions not attributed to the 51-year-old actress and author. Her tabloid life — from the exploits of her famous parents (Eddie Fisher and Debbie Reynolds), to her failed marriage with folk singer Paul Simon, to her well-documented stints in rehab and the loony bin — has left little to public imagination. Rest assured, Fisher reveals much that managed to elude the press — like what George Lucas had her wear under her Princess Leia gown — in a gossipy string of tales that begins with her birth and works in everything from Samuel Johnson references to pot jokes. Frequently, under Tony Taccone's direction, she pulls out audience members to help her demonstrate important matters, such as how the Lie buns don't flatter anyone. Quite orally fixated, she rarely speaks without simultaneously smoking, slipping on Diet Cokes, or snacking. All the while,

she paces the living room set with a backdrop of a huge crooked window that doubles as a video screen into Fisher's past. It's hard to spot the point in this refreshingly unpreachy tell-all. What I learned is that Fisher is wickedly funny and undaunted to stand before all of us simply as herself. (Giattina)

DANCE

"Banding Sinister" Garage, 975 Howard; 885-4006, www.975howard.com. \$10-20. Fri-Sat, 8pm. As part of RAW (resident artists' workshop), choreographer Sarah Moss presents four pieces based on Vladimir Nabokov's novel *Invitation to a Beheading*.

Dance Brigade Herbst Theater, 401 Van Ness; 392-4400, www.dancemission.com, www.cityboxoffice.com. \$20-50. Fri, 7:30pm. See Picks, pg 26.

Mohr Dance Dance Mission Theater, 3316 24th St.; 273-4633. \$18. Fri-Sun, 8pm. See picks below.

ODC Dance Yerba Buena Center for the Arts Theater, 700 Howard, 978-2787, www.odc-dance.org. \$10-90. Thurs, 7pm; Fri-Sat, 8pm (also March 28, 8pm, and March 30, 2pm). The modern dance company performs Program 1 of its season, four pieces choreographed by co-artistic directors Brenda Way and KT Nelson.

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 965-2000, www.sfballet.org. \$15-235. This week: Program 4, "Tribute to Jerome Robbins (Fri, 8pm; Sun, 2pm) and Program 5, "Mixed Rep" (Thurs, 8pm; Sat, 2pm; Tues, 8pm).

University Dance Theater of San Francisco State McKenna Theatre, Creative Arts Building, San Francisco State University, 1600 Holloway; 338-2467, www.muscdance.sfsu.edu. Dance students and faculty perform pieces ranging from African contemporary to Middle Eastern-inspired hip hop.

BAY AREA
Elisa Monte Dance Memorial Auditorium, Stanford University, 551 Serra Mall, Stanford; (650) 725-2787, livearts.stanford.edu. \$17-56. Fri, 8pm. The athletic modern dance company performs.

4-ish Marin Center, 10 Avenue of the Flags, San Rafael; 499-6800, marincenter.org. \$20-40. Fri, 8pm. The Dutch extreme-performance troupe combines hip-hop dancing, kung fu, and roller-skating with beat-boxing and live DJs in a rousing spectacular.

"People Like Me 2008: It's My Nature" Regent's Theater, Holy Names University, 3500 Mountain Blvd., Oak; 392-4400, www.worldartswest.org, www.cityboxoffice.com. \$6-12. Sat, 3pm. The producers of the Ethnic Dance Festival kick off the season with a mixed program of folk dances from around the world.

PERFORMANCE

"All Male Amateur Strip Show" Deco Lounge, 150 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

BATS Improv Bayfront Theater, Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. \$5-20. Fri-Sat, 8pm; Sun, 7pm. This improv troupe performs.

Big City Improv Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com. \$20. Fri, 10pm. Ongoing. The improv troupe performs unscripted material from audience suggestions and more.

"Dirty Little Secrets" Empire Plush Room, York Hotel, 940 Sutter; 985-2800, www.theempireplushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

"First Draft!" Off-Market Theaters, 965 Mission; (925) 408-8540, www.synergy-theater.com. \$5-10. Fri, 10pm. Ongoing. Improv group Synergy Theater performs two-act plays from audience suggestions.

"Laughing Liberally Local 415" Make Out Room, 3225 22nd St. www.natogreen.com. Mon, 8pm. \$8. nato Green hosts an evening of political comedy with guests W Kamau Bell, Sammy Wegert, and others.

Paul Dresher Ensemble Project Artaud Theater, 450 Florida; 626-4370, www.artaud.org. \$15-20. Wed and Fri-Sat, 8pm. The composer and his ensemble perform *The Tyrant*, a visual and aural depiction of a despot out of touch with his kingdom.

"Fourth Annual Punch Line Comedy Club Fundraiser" Punch Line, 444 Battery; 397-4337, www.punchlinecomedyclub.com. Mon, 8pm. \$15. The club raises money for the Haigh

Ashbury Free Clinic with a show featuring Will Durst, Bob Cantrell, and Joe Bartnick.

Tereso Genecco and Her Little Big Band Razz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therrazzroom.com, www.teresogenecco.com. \$25. Sat, 10:30pm. Through May 24. The comedian and cabaret singer performs.

"Laugh Orgy" Grand G Green Saloon, 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Wed, 8pm. The monthly comedy showcase hosted by Ben Feldman features Kevin Cami, Greg Edwards, Amir Malekpour, and others.

"Marga's Funny Tuesdays" Harvey's, 500 Castro; www.myspace.com/margasfunny-tuesdays. Free (one drink minimum). Tues, 9pm. Through April 29. Marga Gomez hosts a gay comedy showcase at the Castro featuring this week Al Wong, Pipi Lovestocking, Nick Leonard, and Lisa Gedduld.

"Monday Night Improv Jam" Off-Market Theater, 965 Mission; 820-1656, www.cafearts.com. \$5. Mon, 8pm. Improvisers perform long-form pieces at the weekly event.

"Monday Night Marsh" Marsh, 1062 Valencia; 826-5750, www.themars.org. \$7. Mon, 7:30pm. Students of Charlie Varon's solo class perform.

"Orpheus in the Underworld" Florence Coud Theatre, Legion of Honor, 34th Ave. and Lincoln; 972-8934, www.pocketopera.org. \$20-37. Sat, 2pm. The Pocket Opera performs composer Jacques Offenbach's 19th-century take on the Greek myth.

"The Purple Friday Show" Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kyoshi Foster and Guy J. Jackson host a variety show.

"A Starving for Pearls" Ebenezer Lutheran Church, 678 Portola; 255-1355, www.sflgbt.org. Free. Fri, 8pm. The San Francisco Lesbian/Gay Freedom Band performs drag artists Trance Flinstone and Donna Sachet.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 448-2668, www.zinzanni.org. \$116-140. Wed-Sat, 8pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

Theatre of Yugen NOHspace, 2840 Mariposa; 621-7978, www.theatreofyugen.org. \$10-15 sliding scale. Wed-Sat, 8pm; Sun, 3pm. The Kyogen troupe perform *Sorya! A Candid Dispute*, *A Religious Dispute*, and a Kyogen adaptation of *Candide*.

Paula West with the George Masterhazy Quartet Razz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therrazzroom.com. \$35. Wed-Sat, 8pm; Sun, 7pm. The singer performs cabaret with live musical accompaniment.

BAY AREA
Berkeley Opera Julia Morgan Center for the Arts, 2640 College, Berk.; (510) 841-1913, www.berkeleyopera.org. \$16-44. Sat, 8pm; Sun, 5pm. Also March 28, 8pm; March 30 (3pm). The opera performs Italian composer Gaetano Donizetti's comedic 1832 *Elisir d'Amore*.

"The Drunken Poetry Slam" Starry Plough, 3101 Shattuck, Berk.; (510) 841-2082, www.starryploughpub.com. Wed, 8:30pm. Slam poets compete for cash prizes at this boozy St. Patrick's Day celebration.

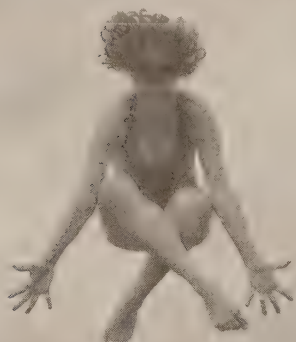
"Fourteenth Annual Norouz Show" Julia Morgan Center for the Arts, 2640 College, Berk.; www.juliamorgan.org. \$5-15. Students celebrate the Iranian New Year known as Norouz in a showcase of musical, dance, and dramatic performances.

Margaret Fisher Mills College, Music Building, ensemble room, 5000 MacArthur Blvd., Oak; (510) 430-2331, music.mills.edu/events. Free. Mon, 7:30pm. The choreographer and video artist presents of live dance and visuals.

"One Soul Sounding" Lake Merritt United Methodist Church, 1330 Lakeside, Oak; (510) 464-3234, www.lisaraifall.com. \$15-24. Sat, 7:30pm. Musicians and storytellers perform in a collaborative setting to honor the Spring Equinox.

"What Do the Women Say?" La Peña Cultural Center, 3105 Shattuck, Berk.; (510) 849-2568. \$10-12. Fri, 8pm. Honoring International Women's Day, Elmaz Abinader, Yusef El Guindi, Rosemary Frisno Toohy, and more present an evening of poetry and performance addressing issues important to women from the Middle East. See Picks, page 26. **SBFG**

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MAR 15 Lock & Key & Dance, San Mateo
MAR 20 Welcome Spring Mixer, Novato
MAR 21 Tri-Valley Singles Convention, Dublin
MAR 25 Peninsula Singles Mixer, Burlingame
MAR 27 First-ever-East Bay Young Single Professionals Mixer
MAR 28 Bay Area Flirting Convention, San Rafael
APR 3 Mid-Life Singles Mixer/Dance/Karaoke, Santa Rosa
APR 4 Spring Night Delight, SF
APR 10 Wine Tasting & Live Band Dance, Los Gatos
APR 11 Spring Ball, Santa Clara
APR 11 Singles Mega-Cruise, Baja
APR 14 Farewell Art & Wine Tasting Party, SF
APR 18 Contra Costa Lock & Key
APR 19 Young Single Professionals Party, SF

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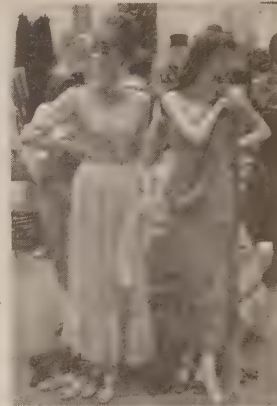
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EVENTS

Guerrilla Fashionista Green Trunk Show and SF Vintage Clothing Expo

» PREVIEW I don't remember much about my high school prom, only that I didn't want to be there and that it was a crass encounter with my alter ego: the prom queen. She was one of those plastic types who spent way too much time updating her Friendster profile picture and made a living off masking insults in compliments. At the end of the night she came up to me, slightly buzzed, looked at my shoes, and said, "Oh! Those are so cute! Are they, like, Manolo knockoffs?" I turned to her, annoyed, and said, "Nah, bitch. They're high end, from Mervyns."

Years later, not much has changed. I still don't know shit about fashion. My most prized garments are a collection of faded hoodies and a worn-out pair of flip-flops. Needless to say, it takes a special kind of event to get me excited about the art of clothing, and this weekend there are a couple of them. First on my list is the second annual Guerrilla Fashionista Green Trunk Show and Benefit, featuring the work of more than 20 Bay Area artists and designers. Everything at the show is made exclusively from recycled, organic, and sustainable materials, and 10 percent of all proceeds go to Literacy for Environmental Justice, an environmental health nonprofit that works with Bayview youths. There's also the SF Vintage Clothing Expo, featuring styles from generations past. (Jamilah King)



GUERRILLA FASHIONISTA TRUNK SHOW AND BENEFIT

Sun/16, 11 a.m.-4 p.m., free. Foreign Cinema, 2534 Mission, SF
(415) 648-7600, www.guerrillafashionista.com

SF VINTAGE CLOTHING EXPO Sat/15, 10:30 a.m.-6 p.m., \$10 (early buying 9 a.m.-10:30 a.m., \$20); Sun/16, 11 a.m.-5 p.m., \$10. Nob Hill Masonic Center, 1111 California, SF; (707) 793-0773, www.vintageexpo.com

Events listings are compiled by Duncan Scott Davidson. See Picks, page 26, for information on how to submit items to the listings.

WEDNESDAY 12

"Women as Successful Entrepreneurs" Mindjet Corporation, Koshland Building, floor 4, 1160 Battery, SF; (650) 386-5015, 6-9pm, \$20. This evening starts with a keynote address by Bettina Jetter, the cofounder of Mindjet Corp., and ends with a networking reception, complete with wine and cheese. Mindjet Corp? They make invisible personal jets for women, à la Wonder Woman. Either that or "global visualization software." One or the other.

THURSDAY 13

"Nanotechnology in Health Care: Possibilities, Risks, and Benefits" Exploratorium, 3601 Lyon, SF; (415) 561-0399, 6:30-9:30pm, \$9-14. A former coworker of mine once told me that, because she was born in a hospital, my daughter had been implanted with a microchip by the government. Of course, this person was a paranoid schizophrenic who exacerbated her illness by using meth. However, there's already a nutball professor at Oxford University who has turned himself into a "human cyborg." I don't know what nanotechnology holds for the future, but it's gonna be weird.

FRIDAY 14

Musical Fiesta Community Music Center, 544 Capp, SF; (510) 549-3564 ex. 316, 7-10pm, free. This book signing for J. Michael Walker's *All the Saints of the City of the Angels* (Heyday) features performances by Rondalla Voz del Sentimiento, Coro San Pedro, Liliana and Francisco Herrera, a "Picture Yourself as a Saint" photo booth, snacks, and sangria.

SATURDAY 15

Art Sale 12 The Lab, 2948 16th St., SF; (415) 864-8855, 6:30-9:30pm, \$10-25 sliding scale. It's alive! Yes, that's right, at the Lab's 12th Annual Art Sale and Live Auction, you can bid on humanoid Frankenstein-like monsters, and you'll be able

to choose from the "grown in a Petri dish," "made out of dust (a.k.a. Golem-style)," and "reanimated from spare parts" varieties. All proceeds benefit the Lab and their future ghoulish creations; all monster liabilities fall upon the purchaser.

Progressive Reading Makeout Room, 3225 22nd St., SF; (415) 647-2898, 7pm, \$10-20 sliding scale. This event will feature literary luminaries such as Amy Tan and Jerry Stahl (author of the funniest drugged-out hallucinatory ALF interaction ever) and local legends like Justin Chin and Bucky Sinister, all reading pieces about their favorite prog-rock records. I think Amy Tan is a big fan of Emerson, Lake, and Palmer, while Stahl digs King Crimson, and Justin can't live without Yes. Bucky? He's a prog-nouveau cat — he Fucking Champs are his get-down.

MONDAY 17

"Amphibians and Pesticides: Why Humans Should Be Concerned" Atlas Café, 3049 20th St., SF; (415) 440-1792, 7-9pm, free. I, for one, am concerned because I eat a lot of salamanders, newts, and frogs. You know, you're hiking along and realize you've forgotten your Clif bar, so you flip a rock and it's, like, "Snack time!" Ew... this one tastes like weed killer.

Annual "Stand Up for Dan Crawford" Punch Line Comedy Club, 444 Battery, SF; (415) 397-4337, 8pm, \$15. Local comedian Dan Crawford died of the flu — the motherfuckin' flu — a while back, because he didn't have any health insurance. Which isn't funny at all, man, but it is a classic San Francisco story. Every year a bunch of funny folks get together and raise cash for broke-ass SF folks with no health insurance, via fundraising for the Haight Ashbury Free Clinics. Now in its fourth year, this time the roster includes Will Durst, Rob Cantrell, and Joe Bartnick.

TUESDAY 18

"Colossal Olmecs" City College of SF, 50 Phelan, SF; (415) 239-3850, 2-3:30pm, free. How did the Olmecs people make such huge works of art? New skeletal findings prove they were actually 50 feet tall. Trip off that, homey! **»**



Big book, tiny topic

Some eccentric notes on a favorite tactic of the publishing industry

By Johnny Ray Huston

> johnny@sfbg.com

REVIEW This week, I'm reviewing a book about toothpicks, a book about citrus, and a book about pigeons. When I first mentioned this plan to a fellow editor, she said it prompted visions of a surrealist game of Clue: the orange stabbed the pigeon in the study with a toothpick.

In truth, my motivation is pragmatic. I want to draw attention to the publishing industry's love of big books devoted to tiny topics. It seems that one surefire way of selling a nonfiction tome is by focusing on a very specific subject. For evidence, one need only look at recent efforts such as Pierre Laszlo's *Citrus: A History* (University of Chicago Press, 252 pages, \$25), Henry Petroski's *The Toothpick: Technology and Culture* (Knopf, 443 pages, \$27.95), and Andrew D. Blechman's *Pigeons: The Fascinating Saga of the World's Most Revered and Reviled Bird* (Grove Press, 239 pages, \$24).

Without snappy cover art and a colon followed by a subtitle, these books would be ready for inclusion in the next edition of Russell Ash and Brian Lake's *Bizarre Books: A Compendium of Classic Oddities* (Harper Perennial, 224 pages, \$14.95), a collection devoted to ridiculous and arcane tomes. Today, the colon (note that Ash and Lake's book also sports one) is a way for author and publisher to assert an awareness of the potential absurdity that might arise from inscribing a world history on the head of a pin — or the tip of a toothpick.

Which brings us to *The Toothpick*. It's the latest endeavor by a writer who specializes in large books on tiny topics. Petroski's previous lengthy portrait in words was

devoted to the toothpick's cousin of sorts, the pencil. He brings an ease born from familiarity to his latest project. He also brings an anti-Wikipedia agenda, beginning his toothpick odyssey with a collection of false "stuff rustled up from the wild, wild Web." In the United States, the toothpick does have ties to Charles Forster — as claimed by answers.com and other Web sites — but Forster did not "invent" it, as one online source of misinformation states. If you read *The Toothpick*, you'll learn about Forster and about Benjamin Sturtevant, a contemporary who has been erased from the toothpick's United States-origin myth. Neither Forster nor Sturtevant are the most fascinating men ever to have probed their gums.

The point of Petroski's toothpick testament is sharpest when he uses his small subject to touch upon ideas from different eras and cultures. Thus, before Forster and his Charles Foster Kane-like name (though not, alas, story) take over, *The Toothpick* cites a long passage from James Joyce's 1916 *A Portrait of the Artist as a Young Man* that cries out for a toothpick, provides illustrations of Chinese toothpicks that look like chandeliers, and notes that the Renaissance was "the golden age of toothpicks." Perhaps literally — there are golden toothpicks, as well as ones made from walrus whiskers.

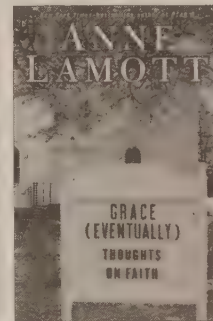
As its title might suggest, Laszlo's *Citrus: A History* presents a fruit-centric — though by no means fruitopian — history of the world. Via the erudite Laszlo, the travels of an orange can blossom into a discussion of religious persecution. Laszlo is a retired professor of chemistry, and his prose presents a mix of stuffiness and frolic, whether imagining a correspondence with the first person ever to write a book about citrus (an 11th-century Chinese governor named Han Yen-Chih),

randomly leaping from a descriptive passage into a recipe, or redundantly telling the reader that he is about to tell a story. Ultimately, *Citrus* does have the passion — if not always the juice — of a labor of love, even when its author favors the kind of obvious symbolism found in this sentence.

In comparison, *Pigeons* author Blechman is a storyteller who has a way with a hilarious turn of phrase. He writes of "backyard geneticists" who create birds "more akin to a Dresden figurine than a child of nature," notes that the pigeon "has been prized as a source of companionship (and protein)," and confesses his fondness for the Frillback, a breed with feathers that look like they "were dipped in Jheri Curl." Over the course of one winter, he meets as many breeds of pigeon obsessives as he does pigeons. The wildest marriage might be between Parlor Rollers and their owners. Parlor Rollers somersault backward up to 600 feet in a single effort, a display that Blechman deems "the avian equivalent of obsessive-compulsive disorder." When Blechman asks one owner why the birds do what they do, the man replies, "Because they're retarded, that's why."

Actually, *Pigeons* makes a strong case for recognizing and respecting the oft-abused pigeon, a case drawn from no less a source than Charles Darwin's 1859 *On the Origin of Species*. Blechman's book contains some disturbing passages (especially a foray into a Pennsylvania town that made bird slaughter into an annual holiday replete with teen boys delivering body slams) and no shortage of funny adventures. By the end, it transformed the way I view pigeons. Though I'm a vampire for blood oranges and I abuse toothpicks like an addict smokes cigarettes, I'm afraid the other two books didn't have quite the same impact. **sfac**

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- (1) Girl Scout cookies
- (2) Pad Thai on the street, Bangkok, Thailand
- (3) Kare Kare, Palencia, SF
- (4) Chicken hearts, Espetos Churrascaria, SF
- (5) Beyond Prozac Smoothie, Cole Café, SF



The filling station, continued

By Paul Reidinger
 > paulr@sfbg.com

When a service station is torn down to make way for an art gallery, we cheer. When the art gallery folds and is succeeded by a restaurant, we shuffle our feet uneasily. At least they won't be tearing the building down to bring back the service station — but art galleries are harder to find than restaurants.

Pacific Catch is a pretty good seafood restaurant in a neighborhood already chockablock with restaurants. The prices are moderate, the service is friendly and efficient, the food is good, and the look is handsome in a not-overbearing way. But those who remember that the space was home for several years to the Canvas Gallery — a blend of art forum, café, restaurant, and meetinghouse, with a general university-town flavor — won't recognize much when they step inside. The interior floor plan has been heavily reworked: the central coffee and pastry bar, once surrounded by naves hung with paintings and photographs, has been replaced by tables, chairs, and booths. There is also now (at the far side of the restaurant as you enter) a shiny and bustling exhibition kitchen, along with a bold

color scheme of red and blue, and light fixtures that look like clusters of bottomless Bombay Sapphire gin bottles. All that remains of the original layout is a smaller dining room along the building's north face, looking across the busy street at Golden Gate Park.

Still, there is a nice irony in the transformation of a filling station — or indeed any other urban eyesore — into a haven of civilization, whether it's a locus for art or food, and to have a seafood restaurant on a site that once reeked of gasoline fumes must be accounted an improvement by any standard. I only wish Pacific Catch weren't a nascent chain; there's a tiny sibling outlet on Chestnut in the Marina, another (of unknown scale) in Corte Madera, and a general sense, as a friend of mine put it, that still more Pacific Catches can't be far off.

The food is accordingly mainstream, with tweaks and tunings that reflect sensibilities on either side of the Pacific, trending sometimes in an Asian direction and at others in a Latin American one. Among the great Mexican seafood dishes must be the fish taco, and Pacific Catch offers several versions (\$4.25), all creditable on their beds of shredded cabbage: Baja,

with chunks of batter-fried halibut or cod; grilled mahimahi, slathered in the restaurant's ubiquitous avocado-tomatillo salsa; and barbecue shrimp, enlivened by little flares of fresh ginger (a nod across the Pacific there). Side dishes enhance the south-of-the-border aura; black beans (\$2.95 for a sizable crock) are well seasoned and sprinkled with crumbly queso fresco, while grilled corn (\$2.95) — still on disks of cob — is suitable for dipping into accompanying pats of chipotle butter.

If Pacific Catch can seem like a cantina in Cabo San Lucas, it can also present itself as a sushi bar on Maui. A variety of sashimi is offered (as is its New World cousin, seviche), along with a selection of sushi rolls and — for that Hawaiian touch — poke (\$8.50), cubes of lightly seared ahi drizzled with soy sauce and served atop a Fritos-like mélange of rice chips. The poke is temperamentally well suited to share table space with wakame (seaweed) salad (\$3.95), a staple of sushi bars and notable here for its considerable size. The salad is plenty for two and could even satisfy four if other treats were on the way.

The grilled salmon (\$19.95) — a deftly grilled filet — had been organically farmed in British

Columbia, which relieved some of my unease at having it, since farmed salmon is usually a big no-no. The so-called California presentation itself was pleasant if unremarkable and consisted of a huge scoop of brown rice, several stalks of steamed asparagus (with basil aioli for dipping), and under the fish, a confit of tomatoes and lemon.

Even if Pacific Catch is mostly a seafood restaurant, you don't have to have seafood. You could have grilled skirt steak (\$18.95), glazed with miso, cut into tender slices, and plated with a huge scoop of white rice, a salad of picked cucumber threads, and a pile of deceptively pale kimchi that packed a real and thrilling wallop of garlic and chili pepper. My only complaint about these large plates is that they did look like subcompacts coming off an assembly line: this one got an extra cup holder from the parts bin, that one a CD deck in the dashboard — but otherwise they heavily resembled one another in a bolted-together way.

Dessert tends to soothe complainants of most stripes, luckily, and Pacific Catch has at least one quite good dessert: a sundae (\$6.50) built on a macadamia-nut brownie. The brownie isn't a doodle or add-on here, an extra calorie payment

stuffed into a sundae glass with gobs of ice cream, as is so often the case with brownie sundaes; instead, it's like Huck's raft, sprawling and commodious, and the blob of macadamia-nut ice cream on top is almost a condiment. Other condiments include twin oozeings of hot fudge and caramel sauces.

There's one element of the mix that hasn't changed much in the metamorphosis, and that's the crowd. It remains young and collegiate- or postcollegiate-looking, although the noise level has risen noticeably. In the old art-café days, people tended to keep even their more intense conversations at murmur level; now, without the elevating presence of art beyond some paintings of fish on the walls, there is a tendency to hoot and bray, if you catch my drift. **SFBG**

PACIFIC CATCH

Sun.-Thurs., 11 a.m.-10 p.m.;
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Pacific Catch seafood restaurant leans toward both Asia and Latin America with such menu items as Thai Coconut Shrimp, Baja Tacos, and the Escolar California Grill special (left).

GUARDIAN PHOTOS BY RORY McNAMARA

WITHOUT RESERVATIONS

White made right.

Although "white" carries generally favorable connotations in our race-haunted society, the spell breaks at the gates of the wine kingdom. When Californians mention wines they like, the wines are almost always red ones — and more often than not, cabernets sauvignons. White wines? What are those?

To an extent, this bias can be explained by the great and unexpected success of (red) California wines at the famous Paris blind tasting of 1976, in which French judges ended up preferring the New World wines. But the vestigial glow of this triumph doesn't explain why so many young people I know, many of them recently converted from beer to wine, already equate "wine" with red wine. Are red wines inherently superior?

Part of the issue could have to do with the fact that white wines are by nature more naked and skeletal than their red cousins. Their flaws tend to show, and they don't have rich color or fruit-bomb radiance to distract us from noticing them. Another and more pertinent factor is the lackluster quality of so much California white wine. Many of the best whites still come from difficult little swatches of Europe (rainy Galicia, stony Sardinia, chilly Burgundy, the chalky Loire Valley), while our homegrown grapes, having lived the high life in rich soil and warm sunshine, too often produce wines that are flabby and flubbery (in the case of chardonnay) or aggressively grassy (in the case of sauvignon blanc).

Of course, I overgeneralize — but with intent. There are good white wines of California provenance to be found, and it's fun to try to find them. You might have met despair while locked in the bathroom at a party, spitting up yet another overcooked chardonnay, but you will be all the more grateful when you take your first silvery sip of Navarro's dry riesling, or Dry Creek's utterly Loire-like chenin blanc — or if you are bound and determined to find a good California chardonnay, the unoaked chardonnay from Clos LaChance. The winery is slightly off the beaten path, in the foothills south of San Jose, and the wine is nearly Burgundian in its well-managed acidity (like a sharp knife with a sumptuous handle), crisp apple-y character, and wondrous lack of buttery bloat. If you've gagged on your last slug ever of party chardonnay, a gentle tipple of this stuff should settle you down nicely.

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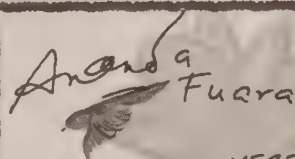
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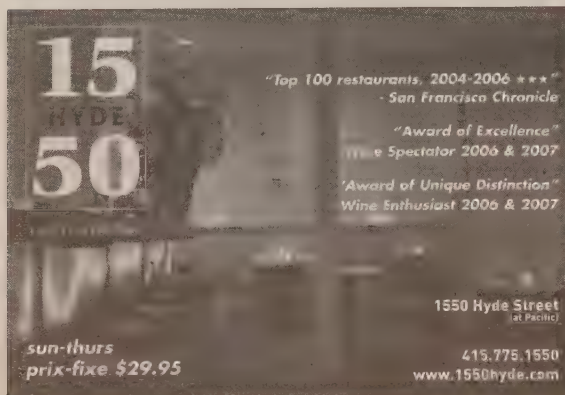
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FOOD + DRINK

Craft Fare

By L.E. Leone
> le_chicken_farmer@yahoo.com

CHEAP EATS There was this crafts fair at one of our bars, and Sockywonk said she knew a guy who was giving away waffles. "Crafts fair?"

I said, picturing clothes, jewelry, and purses, but not waffles.

Yeah, she said. He'd figured out a way to get waffle batter into an aerosol can, like Reddy-Wip, and he was promoting his brilliant invention by feeding all the craft fairies for free.

I loved Sockywonk for knowing such a thing. But after a sporty morning, I had me a good sticky, stinky sweat on and was mostly interested in her bathtub. We were going to a potluck at another bar later in the afternoon. I still had my soccer socks on.

"Well ... " I said.

"Waffles!" she said, and what could I say? I had to agree with her 100 percent, once she put it like that. Waffles! Free ones, at that, and I was hungry and only had exactly \$1.15.

"Waffles!" I said. And I changed my socks, borrowed a shirt, and found all sorts of things in Sockywonk's bathroom to rub and spray on myself in lieu of a waterier bath.

At the end of the block we joined forces with Natty King Coal, the oatmeal pusher, and his charming bag lady-enforcer (and my personal hero) Little Orphan-Maker Annie, who was on crutches due to a grisly roller derby smash-up. She hadn't been out of the house in months. I'm not kidding.

Annie had a crazed and wonderful look in her eye, like *Give Me Blood*, or syrup, or bargains. She also had a handicapped-parking thingy, so we drove to the bar even though it was within walking distance — or would have been, without pins and rods and crushed bones and so forth.

"What's that smell?" Natty King said once all the car doors were closed.

"Do you mean 'What are those smells?'" I said. "They represent a delicate yet complicated blending of the usual — sweat, smoke, and chicken shit — with the unusual: whatever the hell Socky keeps on the shelf in her bathroom."

Sockywonk works at a girly, soapy bath, spray, and general smell shop called Common Scents, and that was pretty much what I smelled like, like the entire store, Common Scents, on 24th Street. Plus sweat and smoke

and of course chicken shit.

"I like it," the Orphan-Maker said, turning in her seat and smiling. Christ, she's so *sweet*. And that was the end of that discussion.

At the crapshoot, or crafts fair, Sockywonk left less \$40, the Orphan-Maker dropped two great T-shirts' worth, plus the \$20 she spotted the Wonk for even more-cool stuff. Natty King, who knows how to treat his girls, bless him, went down whatever-the-worth of three bags of hot-sauced mango from a sidewalk vendor. Yum! And I, your chicken farmer truly, walked away with exactly \$1.15, plus Aunt Jemima stains all over my borrowed shirt. Syrup. Sorry, Socky.

The verdict on aerosol-can waffle and pancake batter?

Yeah. Whatever. No, I mean, it was free, and it was delicious. But being a person who loves to cook, and who loves to spend as much time as possible doing the things that I love to do, like cooking, why in the world would I ever in the world squeeze waffle batter out of a can? And then blow time looking out the window that I could have more wisely spent separating egg whites and hand-whisking until they hold soft peaks?

No kidding, I make three meals a day. I want to have my hands in the food, and my arms, teeth, and tongue when appropriate. Like sex, I actually *want* it to take as long as possible. And dirty all the dishes. (I'll do 'em in the morning.) You're in a hurry, I know. You have a job. Check it out: batterblaster.com. Me, I'll keep doing what I do ... stirring constantly.

My new favorite restaurant is Pretty Lady, a divine dive in West Oakland. Me and Deevee both ordered fried egg sandwiches, because we only had \$10 between us, and all of it was hers. She laughed at me for ordering my sandwich eggs over easy, and I laughed last when my first bite squirted egg yolk all over my shirt and pants and the place. Which I really and truly love, did I mention? Nothing but counter, U-shaped for easier people-watching/eavesdropping. Saw a good-looking salad and stir-fry down the counter, so ... stay for lunch. **SRBG**

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Beer makers sluggish on "Slow Food" concept

» FALLING FLAT It was clear early on that the Slow Beer Festival, presented March 1 by Slow Food San Francisco and the San Francisco Brewers Guild, was more of an excuse to get drunk in a convention hall on a Saturday afternoon than to explore how beer could be sustainable. Twelve NorCal microbreweries lined the green-hued cement walls of the County Fair Building — Marin Brewing, Speakeasy, Anderson Valley, Red Seal, and so on. An administrator at the front desk, though, couldn't tell me what the difference was between a Slow Beer and your everyday microbrew (though she did say it was "a good question"). The man at the nationally distributed Gordon Biersch stand said bluntly, "Yeah, we're a corporation."

Normally I'd say, "Fill up my glass and pass me another Gambone-mushroom-and-cheese skewer [drizzled in salsa verde]!" Here, though, I began to actually wonder how beer could be incorporated in the Slow Food ideology. As the manifesto says, "May suitable doses of guaranteed sensual pleasure and slow, long-lasting enjoyment preserve us from the contagion of the multitude who devote frenzy for efficiency."

The Slow Foodists seek not just to change the food we consume, but to change how we consume it as well. So isn't a sterile room for beer tasting just stripping beer down to its flavor, and not about the way we experience it? At the festival, on one side of the gate there was a crowded room with a slender outdoor food garden and (by my estimate) 200 gallons of beer; on the other side, a park blanketed in sunshine. The latter setting might be better for bringing out the true sensual pleasures of beer. Next year, why not save money on the room deposit and hold the event in Michael Pollan's backyard. (Jon Beckhardt)

Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reindinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

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DOWNTOWN/EMBARCADERO

Bocadillos serves bocadillos — little Spanish-style sandwiches on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (Staff) 710 Montgomery. 982-2622, bocafsf.com. Spanish/Basque, L/D, \$, MC/V.

Boulevard runs with ethereal smoothness — you are cosseted as if at a chic private party — but despite much fame the place retains its brasserie trappings and joyous energy. (Staff) 1 Mission. 543-6084, boulevardrestaurant.com. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Birindisi Cucina di Mare cooks seafood the south Italian way, and that means many, many ways, with many, many sorts of seafood. (Staff) 88 Belden Place. 593-8000, birindisicucina.com. Italian/seafood, L/D, \$\$\$, AE/MC/V.

Bushi-tei melds East and West, old and new, with sublime elegance. Chef Seiji Wakabayashi is fluent in many of the culinary dialects of East Asia as well as the lofty idiom of France, and the result is cooking that develops its own integrity. The setting — of glass, candles, and ancient lumber — shimmers with enchantment. (PR, 3/06) 1638 Post. 440-4959, bushi-tei.com. Fusion, D, \$\$\$, AE/MC/V.

Café Claude is a hidden treasure of the city center. There is an excellent menu of traditional, discretely crafted French dishes, a youthful energy, and a romantic setting on a narrow, car-free lane. (Staff) 10/06 7 Claude Lane. 392-3515. French, L/D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of LA's pre- and be-seen culture to the waterfront. The Japanese-influenced food is mostly French, and very expensive. (Staff) 132 Embarcadero.

777-8688, thechaya.com. Fusion, D, \$\$\$, AE/DC/MC/V.

NORTH BEACH/CHINATOWN

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummy Bears at your own risk. (Staff) 597 Columbus. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger, but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton. 989-7800, mooses.com. American, BR/L/D, \$\$\$, AE/DC/MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Staff) 1630 Powell. 646-0018, penapachamama.com. Bolivian, BR/D, \$\$\$, AE/MC/V.

Reco's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (Staff) 943 Columbus. 928-5404, recoins.com. Mexican, L/D, \$, AE/MC/V.

Rose Pistola cooks it up in the style of Liguria, and that means lots of seafood, olive oil, and lemons — along with a wealth of first-rate flat breads (pizzas, focaccias, farinatas) baked in the wood-burning oven. (PR, 7/05) 532 Columbus. 399-0499, rosepistolasf.com. Italian, L/D, \$\$\$, AE/DC/MC/V.

SOMA

Butler and the Chef brings a taste of Parisian café life — complete with pâtés, croissants, and croques monsieurs — to sunny South Park. (Staff) 155A South Park, or alpeasureinc.com. French, BR/L/D, \$, AE/DC/DISC/MC/V.

Canton is one of a handful of Chinese restaurants in town to offer nor mai gai — chicken skin stuffed with sticky rice and deep-fried — and it does so in a ballroomlike setting, under a ceiling of glass coffers and a wall of aquariums in which aqueous creatures await the call. (PR, 6/07) 655 Folsom. 495-3064, cantonsf.com. Chinese, BR/L/D, \$\$\$, AE/MC/V.

Le Charm might be in San Francisco, but it has a bistro authenticity even Parisians could love, from a wealth of golden wood trim to an enduring loyalty au prix fixe. The chicken liver salad is matchless, the succinct wine list distilled Californian. Ponder it in the idyllic, tree-lined garden. (PR, 9/06) 315 Fifth St. 546-6128, lecharm.com. French, L/D, \$\$\$, AE/MC/V.

Chez Spencer brings Laurent Katgely's precise French cooking into the rustic-Industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (Staff) 82 14th St. 864-2191, chezspencer.net. French,

BR/L/D, \$, MC/V.

NOB HILL/RUSSIAN HILL

Caffè Bella Venezia serves an affordable pan-Italian menu to an eclectic crowd that includes quite a few (non-American) young people staying at the hotel across the street. Excellent gnocchi and a surprisingly lively caprese salad. (PR, 6/07) 720 Post. 775-1356, caffebellavenezia.com. Italian, D, \$, MC/V.

Cordon Bleu has huge portions, tiny prices, and a hoplin' location right next to the Lumiere Theatre. (Staff) 1574 California. 673-5637. Vietnamese, L/D, \$.

Crustacean is famous for its roast Dungeness crab; the rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (Staff) 1475 Polk. 776-2722, anfamily.com. Fusion, L/D, \$\$\$, AE/MC/V.

Dining Room at the Ritz-Carlton glows with muted grandeur. The Asian-inflected food is haute but not stuffy; the dining room is piled by a fleet of carts bearing various delights (champagne, cheese, digestifs), and the service is flawless. (PR, 7/07) 630 Stockton. 296-7465, ritzcarlton.com. California/French, D, \$\$\$\$. AE/DC/DISC/MC/V.

CIVIC CENTER/TENDERLOIN

Chutney combines elements of college-town haunt and California bistro. The Pakistani-Indian food is fresh, bright, spicy, and cheap. (Staff) 511 Jones. 931-5541, Indian/Pakistani, L/D, \$.

Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikil for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (Staff) 25 Grove. 621-8313. Turkish/Mediterranean, BR/L/D, \$, MC/V.

House of Prime Rib serves beef, and pretty much only beef, for dinner. It is excellent, as are the accompanying dishes (creamed corn, creamed spinach, bread with butter — you get the picture), in an appealingly warm, unaffected setting. (PR, 12/07) 1906 Van Ness. 885-4605, houseofprimerib.yppages.net. American, D, \$\$\$, AE/MC/V.

HAYES VALLEY

Espetus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meat, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (Staff) 1686 Market. 552-8792, espetus.com. Brazilian, L/D, \$\$\$, MC/V.

Essencia Restaurant artfully arranges a marriage between Peruvian and Californian culinary tendencies, and the kitchen's emphasis on first-rate ingredients brings results that both incorporate and transcend tradition. The dining room, handsome but surprisingly small. (PR, 6/07) 401 Gough. 552-8485, essenciarestaurant.com. Peruvian/California, L/D, \$\$\$, AE/MC/V.

CASTRO/NOE VALLEY/ GLEN PARK

Barracuda Sushi gives some Peruvian and Brazilian touches to an already imaginative Japanese menu. There are many rolls of odd appeal, and the sushi napoleon is sui generis. Moderately clubby atmosphere. (PR, 2/07) 2251 Market. 558-8567, www.barracudasushi.com. Japanese/sushi, BR/L/D, \$\$\$, AE/DC/DISC/MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray-blue walls, and spotlights — that would blow most moms away. (Staff) 2337 Market. 863-2583. American, BR/L/D, \$, MC/V.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (Staff) 138 Church. 437-2874, www.burgermeisterf.com. Burgers, L/D, \$.

Catch offers some excellent seafood pastas and a fabulous dish of mussels in Pernod over fries, while the atmosphere is full of Castro festivity. (Staff) 2362 Market. 431-5000, www.catchsf.com. Seafood, L/D, \$, AE/MC/V.

HAIGHT/COLE VALLEY/ WESTERN ADDITION

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole. 566-3063, www.eosf.com. Fusion, D, \$\$\$, AE/MC/V.

Fly Bar could easily host séances, but if you only interest is food and drink, you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (Staff) 762 Divisadero. 931-4359, mediterranean, L/D, \$, AE/DC/DISC/MC/V.

Frankie's Bohemian Cafe has Pilsner Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant,

Pacific Heights, het. Follow the crowd and stick with the burgers. (PR, 2/05) 1862 Divisadero. 921-4725, Czech/American, L/D, \$, AE/MC/V. **Grandeño's Kamekio Sushi Bar** Always packed, Grandeño serves up excellent sushi along with a full Japanese menu. (Staff) 943 Cole. 759-5693. Japanese, L/D, \$\$\$, AE/MC/V.

Hukilau brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam too, if you want it. (Staff) 5 Masonic. 921-6242, www.dahukilau.com. Hawaiian/American, BR/L/D, \$, MC/V.

Kate's Kitchen dishes up the best scallion-cheese biscuits out west. The lines on the weekends can be long. (Staff) 471 Haight. 626-3984. American, BR/L, \$.

Lilly's BBQ always wins the "Best Barbecue" prize in our annual Best of the Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero. 931-7427. Barbecue, L/D, \$

MISSION/BERNAL HEIGHTS/ POTRERO HILL

Cafe Phoenix looks like a junior-high cafeteria, but the California-deli food is fresh, tasty, and honest, and the people making it are part of a program to help the emotionally troubled return to employability. (Staff) 1234 Indiana. 282-9675, ext. 239, http://www.cafephoenix.org. California, BR/L, \$, MC/V.

Café Cuzzolino Get it to go: everything's about \$2 to \$4 more if you eat it there. (Staff) 300 Precita. 285-6005. Italian, L/D, \$, AE/MC/V.

Café d'Melanie is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the café offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (Staff) 1314 Ocean. 333-3665, www.cafedelmelano.com. Italian/Argentine, BR/L/D, \$, MC/V. **CONTINUES ON PAGE 58 »**

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MISSION/BERNAL HEIGHTS/ POTRERO HILL CONT'D

Caffe Vogalonga continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (Staff) 3234 22nd St. 642-0298. Italian, D, \$, MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (Staff) 3228 16th St. 861-3899. www.cantuccio.com. Italian, D, \$, MC/V.

Chez Maman Potrero Hill is snug, like flying coach on a particularly stingy airline, but the food — classic French country cooking, with some New World pizzazz — brings considerable comfort. Excellent salad niçoise. Prices aren't trifling. (PR, 11/07) 1453 18th St. 824-7166. www.chezmamans.com. French, L/D, \$, \$, AE/MC/V.

Chez Papa Bistrot sits like a beret atop Potrero Hill. The food is good, the staff's French accents authentic, the crowd a lively cross section, but the place needs a few more scuffs and quirks before it can start feeling real. (Staff) 1401 18th St. 824-8210. www.chezpapa.com. French, BR/L/D, \$, \$, AE/MC/V.

Circolo Restaurant and Lounge brings Peruvian- and Asian-influenced cooking into a stylishly barnlike urban space where dot-comers gathered of old. Some of the dishes are overwrought, but the food is splendid on the whole. (Staff) 500 Florida. 553-8560. www.circolof.com. Nuevo Latino/Asian, D, \$, \$, AE/DC/DISC/MC/V.

Couleur Café reminds us that French food need be neither fancy nor insular. The kitchen playfully deploys a world of influences — the duck-confit quesadilla is fabulous — and service is precise and attentive despite the modest setting at the foot of Potrero Hill. (PR, 2/06) 300 De Haro. 255-1021. www.couleurcafe.com. French, BR/L/D, \$, AE/DC/MC/V.

Delfina has grown from a neighborhood res-

taurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscan — could not be better. (Staff) 3621 18th St. 552-4055. www.delfina.com. California, D, \$, \$, MC/V.

MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

Chouquet's gives stylish little spins to all sorts of French bistro standards and some nonstandards. The general look and tone is sleek and Parisian. (PR, 6/05) 2500 Washington. 359-0075. www.chouquets.com. French, BR/L/D, \$, AE/DC/DISC/MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucifester. (Staff) 2769 Lombard. 921-4442. www.sfcurlside.com. French, D, \$, AE/MC/V.

Destino serves a fine nuevo Latino menu in a setting of Inca-like golden ruddiness. Plates are

both big and small, and there is a good price fix deal. The youngish, hipster crowd can be dense and noisy on weekends. (PR, 9/07) 1815 Market. 552-4451. www.destinosf.com. Nuevo Latino, BR/D, \$, \$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (Staff) 2142 Chestnut. 474-6888. www.dragonwell.com. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food (Staff) 3154 Fillmore. 385-4000. www.eastsidewest.com. California/American, BR/D, \$, \$, AE/MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites along with more typical California fare. (Staff) 2049 Fillmore. 346-8668. www.theelitecafe.com. Cajun, BR/D, \$, \$, MC/V.

SUNSET

Dragonfly serves the best contemporary Vietnamese food in town, in a calmer environment and at a fraction of the cost of better-known places. (PR, 8/05) 420 Judah. 661-7755. Vietnamese, L/D, \$, \$, AE/MC/V.

Fresca has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. (Staff) 24 West Portal. 759-8087. www.frescasf.com. Peruvian, L/D, \$, \$, AE/MC/V.

Gold Mirror tells a tale of old San Francisco west of Twin Peaks, where the servers are in black tie and the menu is rich in veal, from saltimbocca to piccata and beyond. Baroque decor; large week-end dinner crowds. (PR, 11/05) 800 Taraval. 564-0401. www.goldmirrorrestaurant.com. Italian, L/D, \$, \$, AE/DC/MC/V.

Golden Rice Bowl serves an excellent dry-fried chicken, along with a host of Chinese standards, in a comfortable, comparatively calm neighborhood setting. The aquarium just inside the front door has hypnotic properties. (PR, 10/07) 1030 Irving. 731-8110. Chinese, L/D, \$, AE/MC/V.

RICHMOND

Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar. Prime time, where you can enjoy nigiri and cheeseburgers. Lots of imaginative Japanese-style cooked dishes. (PR, 3/05) 1814 Clement. 387-2441. www.bluefinsushi.com. Sushi/American, D, \$, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (Staff) 1408 Clement. 750-9787. bistrochapeau.yppguides.net. French, D, \$, AE/DC/MC/V.

Clement Street Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

BAYVIEW/HUNTERS POINT/ SOUTH

Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore. 826-4880. Seafood, L/D, \$, \$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the menu. At least 101 of them are under \$5. (Staff) 4920 Third St. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes too. (Staff) Bayview Plaza, 3801 Third St. 285-2828. Chinese, L/D, \$.

Taqueria el Pottillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued or have steak instead or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. 642-1612. Mexican, B/L/D, \$, cash only.

BERKELEY/EMERYVILLE/ NORTH

Cafe Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie are made in-house. (Staff) 1782 Fourth St. Berk. (510) 525-2440. www.caferouge.net. American, L/D, \$, \$, AE/MC/V.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck, Berk. (510) 883-0222. www.barcasar.com. Spanish, D, \$, DISC/MC/V.

OAKLAND/ALAMEDA

Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5356 College, Oakl. (510) 595-4000. www.garibaldi-eastbay.com/ Mediterranean, L/D, \$, \$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taqueria fare. But a main reason to visit is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (Staff) 3811 MacArthur, Oakl. (510) 531-5255. Mexican, B/L/D, \$-\$. **SFBC**

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film

The agoraphobic Robyn (poet Lisa Jarnot, left top and left bottom) makes a rare venture outside her apartment in Jennifer Reeves's 2004 feature-length look at New York City life during the George W. Bush war years, *The Time We Killed*. SF Cinematheque's three-program presentation of Reeves's work to date showcases the stylistic breadth of her movies, which include 2007's affecting memorial piece *He Walked Away* (center). It was only a matter of time before the cinematic skateboard was passed from teen-obsessed Larry Clark to teen-obsessed Gus Van Sant, whose new *Paranoid Park* rolls with troubled Alex (Gabe Nevins, right).



Desperately seeking cinema

On the many looking glasses of Jennifer Reeves

By Max Goldberg
> a&cletters@sfbg.com

Jennifer Reeves's movies are personal wishing wells, each a repository of dreams and worries. As we see ourselves reflected in the water's surface after tossing in a coin, so too is Reeves's presence apparent in the handmade, fussed-over quality of her moving pictures. I use that broad designation pointedly, as her films are as varied in material and form as they are prosaic in mood and temperament. Over 15 years of independent filmmaking, the New York-based artist has created hand-painted films in the style of her mentor Stan Brakhage, freewheeling shorts, fiction fantasias, 16mm double-projections, feature narratives, and experiments in high definition. San Francisco Cinematheque hosts the formally restless filmmaker for a three-program tour.

Reeves's early shorts channel riot-grrrl spark with scratched-up film stock. *Elations in Negative* (1990) is a good sample of the celluloid-mad sexual politics of these 16mm beaters, though *Taste It Nine Times* (1992), with its vivid pickle-biting innuendos, will be missed from the Cinematheque run. In painted films like *The Girl's Nerve* (1995) and *Fear of Blushing* (2001), Reeves's appropriation of Brakhage's technique conveys playful femininity in color, pattern, and music.

Though Reeves toyed with narrative

early on, most notably in 1996's psychodrama *Chronic*, 2004's *The Time We Killed* represented a kind of breakthrough. An unhurried 94 minutes passes through the dark mirror of an agoraphobic poet keeping to her New York apartment during the buildup to the Iraq War. "Terrorism brought me out of the house, but the war on terror drove me back in," Robyn (Lisa Jarnot) says in her peripatetic voice-over, adding later, "I'm afraid of catching the amnesia of the American people." Reeves's magnetically immersive filmmaking is such that the political situation neatly folds into an extended experiment in subjectivity — besides being an unstinting portrait of madness (it's everywhere in this film: in a record's spin and neighbors' voices echoing through the walls, in dogs' faces, bathwater, and masturbation), *The Time We Killed* also serves as an understated chronicle of the collateral psychic and moral damage of our country's manufactured warmongering.

The Time We Killed is heavier than Reeves's other work, though it's not without humor; she finds the ridiculous, unwieldy side of depression in Robyn's litany of death fantasies and a painfully misguided interaction with a curious neighbor. Robyn's locked in, but Reeves is formally unfettered, mixing conventional 16mm footage with lyrical, associative streams of inner life shot in high-contrast black-and-white. The filmmaker raids her home-movie archive for the film, in addition to using her own apart-

ment and acting as Jarnot's body double during the extended shooting. This air of transference makes *The Time We Killed* weirdly transparent, so we feel as intimately connected to Reeves's isolated work in the editing room as we do to Robyn's experience in the apartment.

Since *The Time We Killed*, Reeves has returned to more typically experimental filmmaking. Her 2006–07 *Light Work* variations strike an ideal balance of abstract and representational visions, in the process cataloging the changing textures of cinema. In the affecting *He Walked Away* (2007), Reeves dissects, refracts, and abstracts footage from her older movies to create a tri-tipped memorial piece in which the intrinsically elegiac nature of cinema is connected to the dissolution of film technology, which is then tied to the disappearing loves and friendships that shadow personal lives.

As with Guy Maddin — another filmmaker who favors overheated evocations — one has the sense that Reeves could make a hundred interesting movies from the same scraps of footage. "I want to counter the turncoats who say film's dead," Reeves announces on her excellent new blog. "Try telling a painter that she can only use digital paint on a Mac for the rest of her life. She'd be pissed." But if she were Jennifer Reeves, she certainly wouldn't slow down. **SFBG**

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BEAUTIFUL LOSERS:
GUS VAN SANT SOLILOQUIZES THE LIFE
OF A SKATEBOARDER IN *PARANOID PARK*

Great movies stay with you in the oddest ways. In the days after I first saw Gus Van Sant's *Paranoid Park*, I was preternaturally attuned to the sound of skateboards dragging the street outside my bedroom window—the slow tug of concrete, the bumping waves of wheels. This ambient strain surrounds *Paranoid Park*'s cherubic point of focus: Alex (Gabe Nevins), a sleepy-eyed skater waiting out his parents' divorce in a Portland, Ore., suburb. He occupies most of the film's exquisitely composed frames, though he's more a figure etched in light than a proper protagonist.

Figure-eight narrations and slow-moving Steadicam tracks have underpinned Van Sant's last couple of films (2003's *Elephant*, 2005's *Last Days*), though they're more artfully embedded in *Paranoid Park*'s fragrant sprawl, not least because of the visual equivalencies provided by the film's skateboarding footage. Blake Nelson's airless young-adult novel presents Alex's story as an extended confessional letter. Van Sant disassembles chronology and inflects the narration with associative freedom.

Most immediately, Van Sant folds Nelson's plot to delay the central trauma, which first enters our vision peripherally through a detective's investigation and a local news report. With that said, narrowing the effect of this organizing principle is a little like trying to get a fix on Phil Spector's reverberant or Gerhard Richter's gray — Van Sant's placid puzzling is a textural aesthetic before it's a device.

CONTINUES ON PAGE 60 »

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BEAUTIFUL LOSERS: GUS VAN SANT SOLILOQUIZES THE LIFE OF A SKATEBOARDER IN *PARANOID PARK*
CONT.

Where Nelson's moral tale is a streamlined account, Van Sant's adaptation aims for something more transparent and sublime. His Alex is at once layered and laid bare.

This channeling begins with a slow-creeping tracking shot as Alex is interviewed by a detective. What begins as a conversation eventually lands as a full-frame portrait of the adolescent, the detective's words ("What's your parental situation?") left hanging in the air, irrelevant. As Nevins garbles his lines, the boundary between the nonprofessional actor and his character becomes palpably blurred. Does Van Sant's MySpace casting call automatically qualify as tawdriness? Not when *Paranoid Park* maintains its enigmatic distance. Indeed, Van Sant renders the film's MacBook surfaces — the subdued luminescence, boxy 4:3 aspect ratio, and soundtrack shuffle from Elliot Smith to the *Juliet of the Spirits* score — as something unique and refined.

Like so many high school boys, Alex is essentially passive (see the film's hilariously sex scene, with talky girlfriend Jennifer's blond wisps dissolving Alex's face like something from Maya Deren's 1943 *Meshes of the Afternoon*). Van Sant captures this state via formal permeability, rigorously designing *Paranoid Park*'s memory machine as a head trip. Strips of slow motion, a narrow-depth-of-field, ping-pong sound, a mumbled voice-over — all these elements serve to cover the largely amateur cast but also to project Alex's environmental interiority. This tendency reaches a swollen apex during a posttraumatic shower. The camera again draws in, and Christopher Doyle's typically luscious lensing isolates every droplet; the lighting darkens, and the blistering sheets of water-noise are overlaid with thick forest sounds as Alex drops his head, revealing the bathroom wallpaper's bird motif.

There's no buried logic to *Paranoid Park*, and even though it's shaped as much like a jigsaw as *Donnie Darko* (2001) and Rian Johnson's underappreciated *Brick* (2005), it doesn't invite solutions. Whether or not Alex's withholding aura is read as a symbolic cloaking, Van Sant's direction is some kind of sorcery, especially in those B-roll streams of easy riders through which the film's story expands to encompass all breathless teenage riots. *Paranoid Park* ends with these images after cutting from Alex asleep in biology class, dreaming of flying. He never touches the ground, always hovering between idyll and responsibility, the dream and his place in it. (Max Goldberg)

PARANOID PARK

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FILM

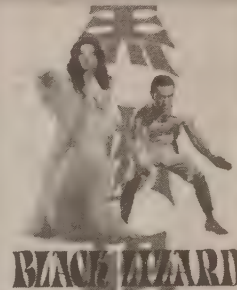
DIAMONDS ARE HARDER THAN GYM BODIES: *BLACK LIZARD* DECORATES THE REVIVAL HOUSE WITH AUBREY BEARDSLEY WALLPAPER

Black Lizard made me gay. Or, at the very least, Kenji Fukasaku's 1968 jewel-toned mod noir opened my quasiclosed 16-year-old eyes to a certain queer aesthetic — one which foregrounds its own artifice by using Aubrey Beardsley's illustrations for Oscar Wilde's *Salome* as wallpaper; one which dresses deviance in a gown with a 25-foot-long feathered train; and one which knows that the flipside of fabulousness is utter ridiculousness. It certainly wasn't something I was seeing in the twink-filled issues of *XY* foisted upon me by my Pride ring-wearing, secret community college beau, but something closer to what I later found in John Waters's films with Divine, James Bidgood's diaphanous beefcake photography, and Ronald Firkbank's deeply purple prose.

However, unlike the above artists, Fukasaku was heterosexual, and *Black Lizard* represents an anomaly within a career that included much macho studio boilerplate. Even at his finest, Fukasaku had a flair for rough stuff: he directed some of the best yakuza films ever made (*Battles Without Honor and Humanity* [1973–74]) and ended his career with 2000's controversial adolescent bloodbath and political fable *Battle Royale*. Yet, as with Joseph L. Mankiewicz's practically flaming 1959 adaptation of Tennessee Williams's *Suddenly, Last Summer*, there was just the right combination of elements (and most importantly, the right combination of peacocks involved) to make *Black Lizard* one of queer cinema's unsung gems. Which is precisely why freelance curator T. Crandall chose the film to kick off his rep series, "The Revival House: Classic Queer Cinema," at Artists' Television Access.

As clichéd as such a phrase may be, *Black Lizard* is awash in precious stones and glittering surfaces — but none shine with as much brilliance as the transvestite Akihiro Miwa (credited as Maruyama), who plays the titular jewel connoisseur and criminal mastermind that kidnaps specimens of human beauty to freeze them in eternal tableaux vivant on her island lair. The film is completely Akihiro's: her entrances stop time, her song is a siren call which causes men to become her slaves, her lavish outfits become more so with each new scene. "The face of Garbo is an idea, that of Hepburn, an event," quipped Roland Barthes (referring to Audrey, not Kate). Miwa's face, whose mouth morphs rubber band-like from a sour moue into the devouring *O* of a deep cackle unleashed, is a gloss on Barthesian idealness.

Prior to Fukasaku's film, Miwa had appeared in the same role in Yukio Mishima's long-running stage adaptation of pre-World War II mys-



tery and suspense novelist Edogawa Rampo's 1934 short story "Black Lizard." Rampo's tale was one of many starring his Sherlock Holmes, the brilliant detective Gogoro Akechi, who in Mishima and Fukasaku's retelling falls heart-first into a dangerous pas de deux with his androgynous quarry. Miwa was a successful nightclub entertainer active in avant-garde theater (and she still is: last year, she starred in a Tokyo production of Jean Genet's *The Eagle Has Two Heads*) when she met Mishima — our second of the aforementioned peacocks — who was haunting Tokyo gay bars to "research" his 1953 novel *Forbidden Colors*.

It's not hard to see why Rampo's story of a moribund ice queen obsessed with changeless beauty appealed to Mishima. By 1968, Mishima was that queen, fully immersed in his own homoerotic brand of aestheticized Emperor worship, which would reach its grisly apogee in his ritual suicide four years later. Prior to *Black Lizard*, his muscular body had already been given the coffee table book treatment in *Ba-ra-kei: Ordeal by Roses* (Aperture, 1971), where Hosoe Eiko's photographs present the author posed as a martyred St. Sebastian or as a snow-bound samurai. Appropriately, he makes his cameo in Fukasaku's film as one of *Black Lizard*'s frozen exemplars of aesthetic perfection — a brawny sailor, no less.

In the end, though, diamonds are harder than gym-wrought muscle, and it was Miwa's flash, not Mishima's flesh, that held my attention — at least consciously — upon my first adolescent exposure to *Black Lizard*. Many viewings later, Mishima seems pathetically unaware of the self-parody he's partaking in. But Miwa's exquisite luminescence remains untarnished. (Matt Sussman)

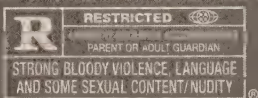
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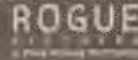
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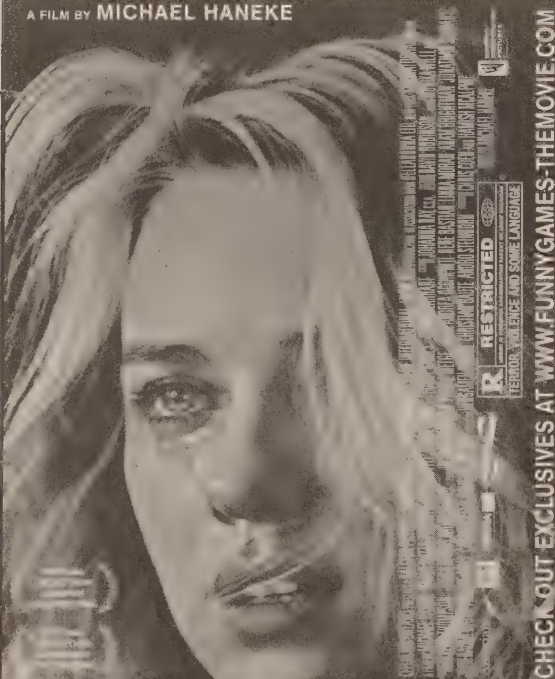
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FILM

There won't be blood

Michael Haneke gives the United States the *Funny Games* it deserves

By Dennis Harvey
a&eletters@sfbg.com

Michael Haneke would likely be offended if you said you enjoyed his movies — though no doubt he would enjoy hearing you were offended by them. The chill surface neutrality of a Haneke feature such as *Caché* (2005) is designed to intrigue and then frustrate — by depriving extreme situations of their usual sensationalism and neat narrative resolution so that we end up implicated by our own thwarted expectations. Even as a scold, Haneke is too disciplined to let us join him on his soapbox. The whole point lies in being discomfited.

The "normal" boy who kills a girl in *Benny's Video* (1992); the bourgeoisie unraveling due to exposure of their own race and class prejudices in *Code: Unknown* (2000) and *Caché*; and an entire society reverting to primitive behaviors after unspecified catastrophe in *Time of the Wolf* (2003) are all so disturbing because they're so banal. Even when portrayed by movie stars, these figures are willfully ordinary, observed at length performing dull tasks or making poor decisions for petty reasons. The one time he approached a conventional melodramatic arc and larger-than-life protagonist (if an antiheroine) was in the Elfriede Jelinek adaptation of *The Piano Teacher* (2001) where Isabelle Huppert's character embodies the masochistic role usually played by his viewers themselves.

None of these films are exactly date movies, but they still orbit an audience's comfort zone more closely than Haneke's most notorious film, the original 1997 *Funny Games*. Now, Haneke has made the seemingly perverse choice of creating a shot-for-shot remake as his first English-language feature. Actually, it's a decision as coolly logical as any he's made, since he has said more than once that the original is more a comment on US society and media than their Austrian equivalents.

Beyond its sheer unpleasantness, both language and subtitling prevented the original from reaching his target audience. Still, it's unlikely people will be turning out en masse for *Funny Games U.S.*, as the movie is being called everywhere but here. Those who do take the plunge are likely going to hate, *bate*, *HATE* it

— which will be one way of gauging that Haneke's subversion of standard genre rules is working as planned.

We meet the Farber family via eye-of-God aerial shots following their car to the exquisitely leafy countryside where their expansive lakeside summer home resides. With little Georgie (Devon Gearhart) in the backseat, Ann (Naomi Watts) and George (Tim Roth) play guess-the-classical-composer. It's too perfect and we know it, because Haneke incongruously interrupts their banter with a jarring blast of cacophonous death metal (actually a John Zorn piece) — the only music heard in

disappears. Soon Paul is joined by Peter (Brady Corbet), his doppelgänger in tennis whites and floppy bangs. They look like consummate squeaky-clean preppies — or Hitler Youth. They have a not-long-hidden agenda. Things degenerate very quickly.

For all their sadism, Peter and Paul aren't so much conventional villains as they are abstracts — tools to indict the viewer for participating in these games, or expecting anything like the usual fictive payoffs. The casting of the instantly recognizable Watts and Roth distracts at first, but Haneke's approach (which employs agonizingly long takes, including one extreme instance that approaches 10 minutes in duration) and the actors' grueling expressions of physical and emotional distress hit the right note of violated ordinariness.

It's worth noting that perhaps Haneke's most ingenious (and frequently overlooked) gambit is that



They look like such nice boys, but Paul (Michael Pitt, center) and Peter (Brady Corbet, right) have some nasty plans in store for Ann (Naomi Watts) and her family in Michael Haneke's new English-language, US-set remake of his notorious 1997 film *Funny Games*.

the film that's not ostensibly played from CD by an on screen character. Horror, it suggests, might just be a dial flip away from intruding on this cozy trio.

Stopping short of their own electronic gate, the Farbers greet strangely uncommunicative neighbors standing on their lawn with two unknown men. Later, while father and son prep the sailboat, Ann gets a visit from Paul (Michael Pitt), who says he's staying with the aforementioned neighbors and has been sent to borrow some eggs. Apologizing profusely, he nonetheless quickly manages to turn her hospitality into sputtering rage. Meanwhile, the dog

there is almost no on screen violence. As much as *Funny Games* feels like particularly merciless, graphic torture porn, the actual moments of assault are almost always cut away from or just out of frame. The one exception turns out to be Haneke's single cruellest joke — and naturally, it's on you. Without coming right out and saying it, *Funny Games* is now very much an answer to Hollywood norms and a larger cultural denial: here, violence is all suffering and no spectacle. **SFBG**

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Lagerfeld Confidential

REVIEW As far as I know, Karl Lagerfeld is the only fashion designer to have had his likeness made into a collectible figurine. With his instantly identifiable uniform that foppishly mixes old (the white ponytail and high starched collars) and new (his omnipresent sunglasses, a small mine's worth of silver jewelry, exquisitely cut clothes in every shade of black), he has become as iconic as the Chanel bouclé suits he has designed for the house for 20-plus years. Rodolphe Marconi's documentary *Lagerfeld Confidential* performs a nice trick in letting us think we're getting a candid portrait of the man behind the sunglasses. Depth, though, is a tall order when his subject declares, "I don't want to be real in other people's minds; I want to be an apparition." What we do learn across this extended interview, goaded on by Marconi's softball needling, is that Lagerfeld's mother was a formative influence (she "exuded frivolity" and "made slaves of everyone") and that he was a sexually precocious youth. But as Wilde and Warhol have shown, the dandy's mode of address is aphoristic, not confessional. Given the frequency with which he dispenses such obfuscatory pronouncements as "Every friendship needs a sword of Damocles hanging over it" and "Fashion is ephemeral, dangerous, and unfair," perhaps Lagerfeld's next project should be a little book of quotations à la Chairman Mao. Of course, Lagerfeld's would be bound in black leather. (Matt Sussman)

LAGERFELD CONFIDENTIAL opens Fri/14 at the Roxie Film Center.

Film listings are edited by Cheryl Eddy.

Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodor, Lynn Rapoport, Sara Schleron, Jason Shami, and Matt Sussman. The film intern is Jennieque Mason. For rep house showtimes, see Rep Clock, page 67. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

The 26th San Francisco International Asian American Film Festival runs March 13-25 at the Castro, 429 Castro, SF; Kabuki, 1861 Post, SF; Clay, 2263 Fillmore, SF; Pacific Film Archive, 2575 Bancroft, Berkeley; and Camera 12, 201 South Second St., San Jose. Tickets (most shows \$11) and additional information available at www.asianamericanmedia.org. For commentary, see last week's *Guardian*. All times pm unless otherwise noted.

THURS/13

Castro *A Thousand Years of Good Prayers* 7.

FRI/14

Castro *Blood Brothers* 7. *Death Note* 9:45. *Clay* *Yasukuni 4*. *Ping Pong Playa* 6:45. *Pretty to Think So* 9:30.

Kabuki *A Gentle Breeze in the Village* 4. "Morality Checks" (shorts program) 4:30. *Foster Child* 6:45. *Wings of Defeat* 7. *Three Days to Forever* 9:30. "Asians in the Claws of Neon Lights" (shorts program) 9:45. **PFA** *The Princess of Nebraska* 7. *The Terrorizer* 9.

SAT/15

Castro *Buddha Collapsed Out of Shame* 12:45. *Whispering Sidewalks* 3. *Happiness* 6. **Clay** "Borderlines" (shorts program) noon. *The Killing of a Chinese Cook* 2. *The Princess of Nebraska* 4:30. *Santa Mesa* 7. *Never Forever* 9:15.

Kabuki *Mi Hao, Kai-lan* 11:45am. "Memory Arcade" (shorts) noon. "Panel: Crossing Over" 1. "An Afternoon with Wayne Wang" 2. *Grandmother's Flower* 2:30. "Talk: The Hypersexuality of Race." 3. *Harold and Kumar Escape from Guantanamo Bay* 3. *Against the Grain* 4:15. *Planet B-Boy* 4:45. "Actually, Love" (shorts program) 7. *Behind Forgotten Eyes* 7:30. "Let's Get Outta Here" (shorts program) 9:30. *Amal* 9:45.

PFA *A Gentle Breeze in the Village* 4:30. *Slingshot* 7. *I'm a Cyborg, But That's OK* 9:10.

SUN/16

Castro *I'm a Cyborg, But That's OK* 12:45. *881* 3:15. *West 32nd* 6. *Om Shanti Om* 8:45. *Clay* *Traveling with Yoshitomo Nara* 12:30. *Always Be Boyz* 3. *Option 3* 5:45. *Glory Boy* 8. **Kabuki** *Foster Child* noon. "By Hand" (shorts program) 12:30. "Talk: A Conversation with Iris Yamashita." 1. "Morality Checks" (shorts program) 2:30. "Panel: Turn on the Box!" 3. "3rd South Asian International Shorts." 3:15. *Flight of the Red Balloon* 5. *Long Story Short/Anna May Wong* 6. *Serambi* 7:45. "Asians in the Claws of Neon Lights" (shorts program) 9. *The Unseeable* 9:45. **PFA** *Grandmother's Flower* 3. *Happiness* 5. *Never Forever* 7:50.

MON/17

Clay *The Voyeurs* 6:45. *Desert Dream* 9:15.

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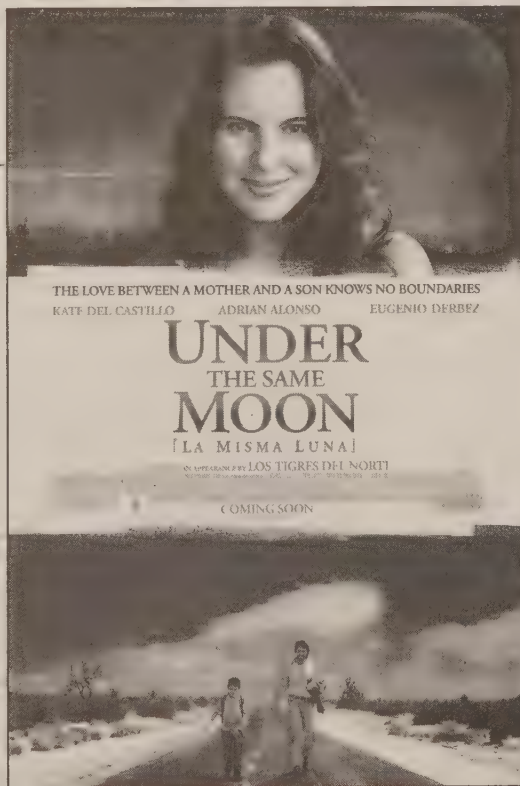
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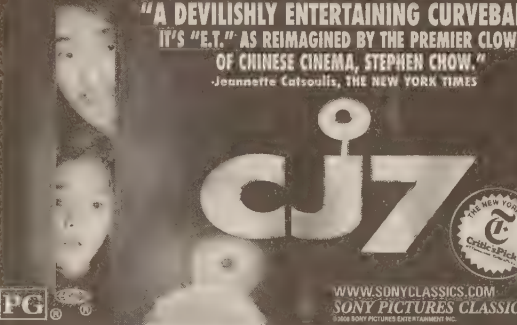
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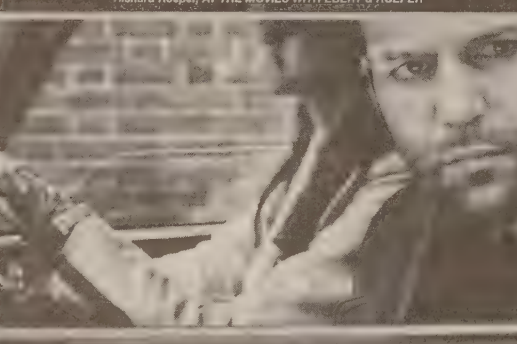
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ONGOING
CONT.

- 22 The Diving Bell and the Butterfly (1:52)**
Smith Rafael.
- 22 4 Months, 3 Weeks and 2 Days (1:53)**
Opera Plaza.
- 22 Girls Rock!** Bay Area filmmakers Shane King and Anne Johnson were already on the lookout for a documentary subject when they heard about Portland, OR's Rock 'n' Roll Camp for Girls. Once they witnessed the campers — who learn to play instruments, form bands, write songs, and perform a concert, all in a week's time — in action, they immediately set about convincing the camp to let a pair of camera-wielding dudes record certain rock 'n' roll magic. The bulk of *Girls Rock!* takes place in the summer of 2005, focusing on four first-time campers as they fumble their way through both musical and social conflicts: teens Misty (a former math addict) and Laura (a headbanger who worries about her appearance), and eight-year-olds Palace (a girly-girl with anger issues) and Amelia (a budding noise-rockers who has trouble sharing the spotlight). Further illuminating the doc's themes: animated interludes that spell out what young girls are up against, with colorful graphics backdropping an array of sobering statistics, like, "The number one wish of teenage girls is to lose weight." There's definitely a riot grrrrr undercurrent at play: elements like Bikini Kill on the soundtrack offer a reminder that girls in the music biz maybe aren't rocking as hard as they did during that movement's 1990s heyday. Mostly, though, *Girls Rock!* is about music's ability to inspire even the most timid and marginalized souls to find their inner voices. And if those voices happen to scream into a microphone — well, all the better. (1:30) Embarcadero, Shattuck, Eddy.
- Honeydripper (2:03)** Smith Rafael.
- 22 In Bruges (1:47)** Embarcadero, Presidio.
- 22 Juno (1:28)** 1000 Van Ness.
- 22 Juno (1:32)** Empire, 1000 Van Ness, California, Empire, Orinda, Piedmont.
- Miss Pettigrew Lives For a Day (1:51)**
Ness, Red Vic, Shattuck.
- 22 No Country for Old Men (1:56)** 1000 Van Ness, Empire, Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Centre.
- The Other Boleyn Girl (1:54)** California, Empire, Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Centre.
- The Overlooked Suspect: O.J. Is Guilty But Not of Murder (1:24)** Roxie.
- Penelope (1:30)** Four Star, 1000 Van Ness.
- 22 Persepolis (1:35)** Four Star, Opera Plaza.
- Semi-Pro (1:30)** 1000 Van Ness, SF Centre.
- The Spiderwick Chronicles (1:37)** 1000 Van Ness.
- 22 Taxi to the Dark Side (1:46)**
Opera Plaza.
- 10,000 BC** Raquel Welch — her ample curvature barely contained by her fur bikini — was as much the starring attraction of Don Chaffey's mother of all caveman flicks, *One Million Years B.C.* (1966), as Ray Harryhausen's stop motion-animated dinosaurs. Chaffey knew what his target audience of preteen and adolescent males wanted to see: breasts and beasts. And he delivered. Schlockbuster-meister Roland Emmerich, who also knows a thing or two about delivering to said demographic, sets the time machine forward a few thousand years in *10,000 B.C.*, his update on the dawn of time epic which feels more like a condensation of my 6th grade ancient history class by way of 300. First off, Camilla Belle is no Raquel Welch. Most of the fur we get to see belongs to the beautifully rendered CGI mammoths, whose awesome stature and gentle eyes provide the only source of wonder in this boilerplate hero-quest narrative. And, honestly, could the villainous slave captors be any more unflatteringly Semitic? Paging Xerxes! I guess softly racist ethnic typecasting is timeless. (1:48) Grand Lake, 1000 Van Ness, Presidio, SF Centre, Sussman.
- 22 There Will Be Blood (2:38)** Four Star, 1000 Van Ness, SF Centre, Shattuck.
- U2 3D (1:25)** Metreon.
- Vantage Point (1:30)** 1000 Van Ness.
- REP PICKS**
- "Light Work: Jennifer Reeves"** See "Desperately seeking cinema," page 59.
- Artists' Television Access, Yerba Buena Center for the Arts.** SFBG



Are the rumors of a *Leprechaun* vs. *Chucky* movie true? The original showcase for the angry li'l Irishman (played by Warwick Davis) screens at the Clay.

Schedules are for Wed/12-Tues/18 except where noted. Director and year are given when available. Double features are marked with a +. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. *The Invisible Forest* (Alli, 2008), Fri, 8. Other Cinema and San Francisco Cinematheque present "Light Work," program 1: Jennifer Reeves's live cinema works, Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-9. "Dueling Divas: Turner vs. Hayworth." *The Lady from Shanghai* (Welles, 1947), Wed, 1:10, 5:10, 9:15 and *The Postman Always Rings Twice* (Garnett, 1946), Wed, 2:55, 7. San Francisco International Asian American Film Festival, Thurs-Sun. See film listings for schedule. "Second Dark Age." *The Nickel Ride* (Mulligan, 1974), Tues, 7 and *The Friends of Eddie Coyle* (Yates, 1973), Tues, 9.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilim.org. \$5.50-9.25. Academy Award-nominated short films, call for dates and times. *The Diving Bell and the Butterfly* (Schnabel, 2007), call for dates and times. *Honeydripper* (Sayles, 2007), call for dates and times. *The Year My Parents Went on Vacation* (Hamburger, 2007), call for dates and times. "Bergman and Truffaut: Early Classics." *The 400 Blows* (Truffaut, 1959), Wed, 7; *Summer with Monika* (Bergman, 1953), Thurs, 7.

CINEMA HEAVEN ENCORE Melt Cafe, 700 Columbus, SF; barbell4@aol.com. Free. Classic US and foreign films, Tues, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$9.50-10.50. "Late Night Picture Show." *Leprechaun* (Jones, 1993), Fri-Sat, midnight.

COLLEGE OF MARIN Olney Hall, Room 96, 835 College, Kentfield; (415) 485-9348, ext 7348. Free. College of Marin International Film Festival: *Hula Girls* (Lee, 2006), Fri, 7.

EXPLORATORIUM 3601 Lyon, SF; www.exploratorium.edu. Free with museum admission (\$9-14). March Music and Movies: "Micro-Insect Cinema." Films by Paul Clipson and music by Jeffre Candu-Ledesma, Sat, 2.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Pietro Germi, the Latin Loner": *Seduced and Abandoned* (Germi, 1964), Tues, 6:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@military.org. \$10. "Comic Relief": *The Palm Beach Story* (Sturges, 1942), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50": *Late Spring* (Ozu, 1949), with a lecture by Marilyn Fabe, Wed, 3. "A Theater Near You": *Los Olvidados* (Buñuel, 1950), Wed, 6:30. "The Magnificent Orson Welles": *Journey into Fear* (1942), Wed, 8:15; *The Stranger* (1946), Thurs, 6:30; *The Lady from Shanghai* (1948), Thurs, 8:30. San Francisco International Asian American Film Festival, Fri-Tues. See film listings for schedule.

PARKWAY 1834 Park, Oakl; www.parkway-speakeasy.com. \$8. "Thrillville's Geeky Greek Gay Go-Go Show": *Jason and the Argonauts* (Chaffey, 1963), Thurs, 9:15. With live burlesque by the Diamond Daggers.

RED VIC 1727 Haight, SF; (415) 668-3994, \$5-8.50. *Divla* (Beineix, 1981), Wed-Thurs, 7, 9:35 (also Wed, 2). *No Country for Old Men* (Coen and Coen, 2007), Fri-Mon, 7:30 (also Sat-Sun, 2, 4:30). *Walk Hard: The Dewey Cox Story* (Kasdan, 2007), March 18-19, 7:15, 9:20 (also March 19, 2).

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. *Juno* (Reitman, 2007), Wed-Thurs, 7; 6:50 (also Wed, 3, 5). *The Overlooked Suspect: OJ Is Guilty But Not of Murder* (Dear, 2008), Wed-Thurs, 8:30. *Passion and Power: The Technology of Orgasm* (Omori and Slick, 2007), Wed-Thurs, 7. Call for Fri-Tues shows and times.

SAN FRANCISCO LGBT COMMUNITY CENTER 1800 Market, SF; (415) 703-8650, www.frameonline.org. Free. "FrameLine at the Center: Free Screenings for the Community": *Transparent* with "Just Call Me Kade," Thurs, 7:30.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; (415) 357-4000, www.sfmoma.org. \$5, free with museum admission (\$7-12.50). "Non-Western Westerns": *A Girl Is a Gun* (Moulet, 1971), Sat, 3.

TEMPLE UNITED METHODIST CHURCH 65 Beverly, SF; (415) 586-1444, info@temp-leumc.org. Free. *The Fisher King* (Gilliam, 1991), Fri, 7.

TIBURON INTERNATIONAL FILM FESTIVAL Various Marin County locations; www.tiburonfilmfestival.com. Featuring spotlights on Brazil and tributes to John Wayne, Blake Edwards, and Bob Rafelson, March 13-21.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. Human Rights Watch Film Festival: *The Greatest Silence: Rape in the Congo* (Jackson, 2008), Thurs, 7; *Hot House* (Dotan, 2006), Sun, 2. San Francisco Cinematheque presents "Light Work," program 2: "Jennifer Reeves: Argument for the Immediate Sensuous," Sun, 7:30; "Light Work," program 3: *The Time We Killed* (Reeves, 2004), Tues, 7:30. **afbcg**

FILM



Neil Marshall follows up *The Descent* (2005) with *Doomsday*, a thriller (out Fri/14) about a walled-off country and a crazy-making virus that looks very *Escape from New York* meets *28 Days Later*. | PHOTO BY JAY MAIDMENT

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa, 221-8184, www.bal-boamovies.com.

Bridge Geary/Blake, 267-4893, 777-FILM, #025. **Century Plaza** Noor off E-Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay, 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 2 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente, 661-2539.

Four Star Clement/23rd Ave, 666-3488.

Kabuki Cinema Post/Fillmore, 929-4650.

Lumiere California/Polk, 267-4893, 777-FILM, #097.

Metroon Fourth St/Mission, 1-800-FANDANGO, #705.

Metro Union/Webster, 931-1685.

1000 Van Ness 1000 Van Ness, 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate, 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut, 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts, 538-3456.

Stonestown 19th Ave/Winston, 221-8182.

Vogue Sacramento/Presidio, 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 439-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Elmwood 2966 College, Berk. (510) 649-0530.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **afbcg**

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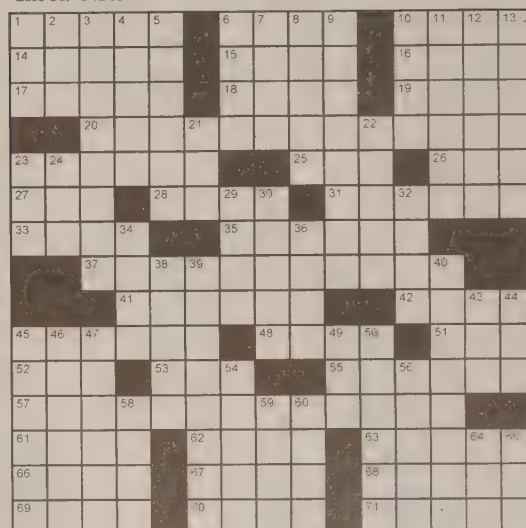
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Across

- Company often accused of being a pyramid scheme
- Mission Cliffs projection
- Explicit stuff
- Painter Rivera who was an avowed communist
- Milan man
- Southern corn bread
- In check
- Thin person's sobriquet
- Singer James
- Life forces with coloring agents and preservatives?
- Modern TV substance
- Disco (minor "Simpsons" character)
- Wide shoe designation
- Boot brand
- Chinatown entrance
- Classic Fords
- Problem
- Defeat, as Kobayashi
- Spreadable July wheels?
- They're rolled with paper
- "The O.C.," essentially
- Comrows, e.g.
- An offer to "enlarge your m@nhood," probably
- Paranormalist Geller
- What a houseguest's stay might feel like
- Cassowary relative
- You might open it for a charity
- Nintendo consoles for people with breathing problems?
- Twisted
- Measure, as a runner
- Food, water, friends, etc.
- Couple
- Award with a "Billboard" category
- Unsmiling
- WIIU concern
- Cluckers
- Where baseball's Giants play

Down

- Nabokov heroine
- Where Noam Chomsky teaches
- They have tags and get hits
- Petri dish gels
- Leader of the Silk Road Ensemble
- Nice to look at
- Is part of a crew
- Oil
- Trailblazer
- What freelancers may work on

- The ___ of all
- Loose, as laces
- Calls "pizza face," say
- Roller coaster unit
- A sheikdom
- Stop on a crawl
- What L may stand for
- Oscar-winner Joel or Ethan
- Feels sore
- Inhabitants: Suffix
- Film maker
- Baking meas.
- Connection need
- Unlikely couple
- Kazaa alternative
- "We ___ the World"
- ___ bull
- "Yes, yes, fire, fire, fire" saver
- Hispanic "Sesame Street" puppet
- Branch on a buck
- icanhascheezburger.com reaction
- Artery in Anytown, USA
- Handy
- Deceive
- Sewer lines?
- Comment from one who's game
- Some white collar criminals, briefly
- Not all that exciting
- Cone

Last week's solution

FAD	OKSANA	TORY
ELO	BRAZIL	ANTE
SING	SOFT	HEFLESH
TEAR	NEE	AIL
ENHALO	CESTBONG	
REJTERS	LOS	VIE
SEEIN	AGO	TEXT
	FANGZINES	
ABBY	ANTZ	DEBAR
LEI	ANI	AM
FAKETAN	J	FEINTS
	INT	RAD
WINGS	THE	LOTTERY
EVIL	OUT	FOR
ESSE	DREAMY	SSE

Call (330) 328-3264 for free hints to this week's puzzle

MARCH 12-MARCH 18

ARIES

March 21–April 19

Like last week, you may spend a lot of energy hating on life's slow motion. From this frustration, much anxiety could be born. Think of the process as a Pilates move that looks wicked simple but takes incredible energy, strength, patience, and concentration.

TAURUS

April 20–May 20

Ground into your emotional landscape. You're on the precipice of a major internal shift, one after which you'll be able to better embody your true emotional reality. Set aside your willfulness and get clear with what you're all about, what you want to express, and who you want to be.

GEMINI

May 21–June 21

Gemini, treat your life like a painting. Not a cute kid's painting that hangs on your fridge, and not a dusty, ironic piece from the thrift store. Act as if it's a great work you can barely afford, but one that'll be worth more over time.

CANCER

June 22–July 22

We have an important message for you. It is crucial to get real with yourself. Get right regarding your truths, your intentions, and what you're capable of. Once you have that straight, be honestly and openly clear with whomever needs to hear about it.

LEO

July 23–Aug. 22

The reason you're freaking out, Leo, is because you're trying to rush a sense of clarity that hasn't yet emerged, or you are trying to formulate answers before the question is even understood. Your efforts are better spent focusing on yourself, even if it's not exactly what you'd like to do.

VIRGO

Aug. 23–Sept. 22

The universe is calling you to make very important changes in your behavior. And the better you know yourself the easier it'll be to make those adjustments. Our best advice to you is to get out of your head and into your heart — and refuse to make any changes or choices from a place of scarcity.

LIBRA

Sept. 23–Oct. 22

Major changes are happening on a very real level. We urge you to control the one and only thing you have control over: yourself. Focus on your integrity and on your ability to be clear about who and what you are, and where you are or are not willing to go.

SCORPIO

Oct. 23–Nov. 21

Scorpio, you're slugging through superdeep emotional patterns. In order to make it to the other side unscathed, your sense of self must be high. Being willing to see things from a new perspective and to communicate in whole new ways will see you through.

SAGITTARIUS

Nov. 22–Dec. 2

This is a time for potential and beginnings. We urge you to stay grounded in the vulnerability of such fragile newness, and to recognize that being present with vulnerability is a seriously strong action. Move forward in a deliberate manner, taking care not to shut down along the way.

CAPRICORN

Dec. 22–Jan. 19

Eek, you've taken on way too much! And all your attempts at coping with this problem are marked by fear and frustration and frankly just making everything worse. Please do not take on anything new, no matter how totally awesome it may seem. And try to upgrade your coping skills.

AQUARIUS

Jan. 20–Feb. 18

You've been steadily investing in the good things around you, and it's time to step it up with some emotional risk-taking. Nothing too crazy — we want you to take a leap of faith from a grounded platform, with the idea that it will lead you to a higher level.

PISCES

Feb. 19–March 20

You can't let your worries speed up your process. It's super important for your emotional and interpersonal development that you continue to put yourself out there in a practical way, not all spazzed out. Let the manifestations of love and intimacy be the motives behind your actions. **SBFG**



Secret Crush

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I'm having the best sex of my life, but when I'm having a good time — which is often — my PC muscles have minds of their own and they get enthusiastic. I know I've got strong PC muscles because the last time I went to Doc Stirrup she told me to squeeze and then said, "Whoa." The end result is that I inflicted one doozy of a bruise on my poor guy's junk.

He's being a sport about it and says he doesn't mind, but I know it hurts him afterwards and I'd rather not strangle my man. Any advice?

Love,
Supergirl

Dear Girl:

I think we'd all rather you not cause permanent damage, physical or psychic, to your sweet baboo's manhood (also either physical or psychic, come to think of it), and I do think I can help, although I understand that you are a woman to be reckoned with and he probably shouldn't take anything for granted. (Note: I know the writer slightly, and nobody would mistake her for anything less than a force of nature, although obviously I had no idea just *how* much of a force. Bruising! Really.)

Now here's the thing: the whole deal with yer basic dentata muscles is that they do operate via conscious control, so even though you'd rather be all transported and let your eyes roll back in your head and all that, you'll need to think, really think, about relaxing those muscles while you're at it, exactly the way those with less-toned bits have to concentrate on contracting them. In fact, perhaps it's best to look at this entire problem backward, if you will.

While your (boyfriend's) problem is not unheard of — one can, for instance, rapidly lose all feeling in one's hand after inserting it up to the wrist in the terrifyingly well-toned interior of a Kegel-exercise enthusiast — the opposite complaint is far more common. When a woman can't feel much upon intro-mission, or her male partner finds himself diligently thrusting away but has to keep reminding himself that he isn't just pumping blindly into thin air, then it's time for some Kegeling and some applied mindfulness. I suggest that you practice *not* contracting your pelvic muscles when excited, either with his help (warning: this exercise is not particularly erotic), or alone, or both ways. Women trying to get their muscles under conscious control can buy something such as a "Kegelsizer" or "vaginal barbell," even. These are rather lovely, smooth, heavy devices of stainless steel

or similar, and one practices holding onto the larger, more bulbous end and progresses to the smaller, at which point one may also be able to project ping-pong balls across the bar-room or smoke a cigarette in an unexpected manner. (But of course you're not interested in such circus tricks. You're not, right?)

I am quite sure that you could employ such exercises in the pursuit of less instead of more, since it's less reflexive clenching you're after, not less *muscle*. Just do be careful not to accidentally ultratone yourself. You could break something.

There are also, of course, tips and tricks for genital-size-discordant couples that could be brought into play here — in reverse. Women who want *more* friction for themselves and/or their partners keep their legs close together, so do the opposite. The famous but not-for-amateurs modified missionary position where the woman lies supine and the man straddles her legs, keeping them clamped between his manly thighs lest they dare to make a break for it, is another obvious no-no. The one with your feet up around his ears while he clutches your hips? Don't do that. Also, all those tricks for better alignment (hip-tilt pillows and whatnot) are meant for G-spot (internal clitoral) stimulation, but that is accomplished partly by just making things tighter in there, so they're contraindicated too. I'd also throw in whatever you yourselves do in pursuit of greater sensation, since in intercourse sensation is linked to tightness, which is linked to friction, and quit doing (briefly, we hope) whatever you were doing when you caused the bruising. Remember, we're in Bizarro World here, so whatever feels especially intense is on the "quit it" list, at least until you get those Supergirl muscles under control. And in the interest of equal time for opposing cartoons, stop eating spinach.

Now, let's consider lube. Lube is tricky, since it actually decreases friction yet improves sexual sensation, making a lie of what I said above about friction, but never mind that. Yes, I tell people who aren't feeling enough to try more lube, and yes, I tell people who are feeling *too much* to try more lube. What the heck, it's cheap.

Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

By Michelle Tea and Jessica Lanyadoo

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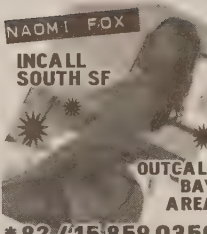
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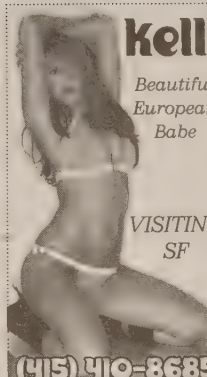
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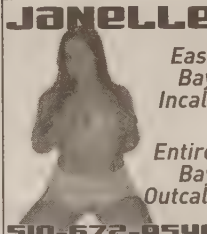


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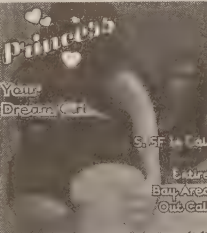
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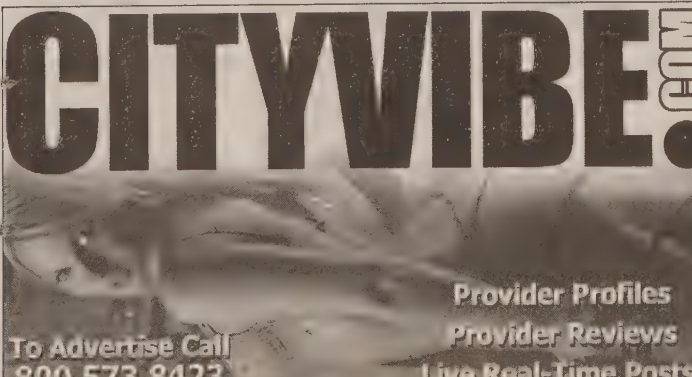
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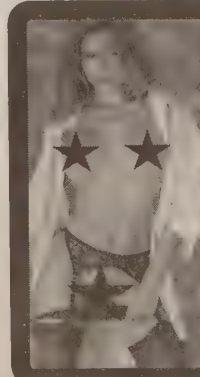


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SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. **☎263705**

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Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SW/M, 51-69, for companionship. LTR. **☎547885**

KILLER SMILE

SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways, ISO loving, adventurous SW/HM, 39-69, for friendship and dating, your side of Bay or mine. **☎226295**

ATTRACTIVE SHF

Petite female, financially secure, enjoys swimming, dancing, walks, art and good conversation. Seeking well-grounded A/WM, 55-63, N/S. Prefers San Francisco area. **☎651494**

SMART CLASSY LADY

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10", N/S, N/D, N/Drugs, with similar interests, for friendship, companionship. **☎560214**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **☎851838**

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MAE WEST TYPE?

Attractive, educated curvy widow, 5'7", long blonde hair/green eyes, who works in South Bay area, seeking sincere SM, 40-60, preferably of Mediterranean descent, for movies, music, travel. **☎965249**

BEAUTIFUL GREEN EYES

Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SW/M, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. **☎263437**

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **☎943818**

SWEET AND SINGLE

Female, 60, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

LET'S MEET SOON!

SF, ambitious, healthy, optimistic, likes museums, music, staying fit, outdoor fun, ISO nice gentleman, 50-69, with similar qualities, for LTR. **☎264665**

YOU FOUND ME!

SF, very hard-working, feminine, likes staying home, walks, dining out, ISO nice guy, 40-49, for dating and maybe LTR. **☎264667**

SWEET AND NICE

Caring lady, very classy, compassionate, enjoys reading, long drives, walks, ISO nice gentleman, 51-68, for 'dating, romance, maybe relationship. **☎264671**

LET'S DANCE TONIGHT!

Caring, sweet, honest SF, with good morals, seeks gentleman, 42-58, to share outdoor fun, dancing, biking, leading to possible LTR. **☎264676**

SEEKING A REAL MAN

Intelligent woman, 30ish, seeks a nice guy, 50-65, to share interests like dancing, music, outdoor fun and more. **☎264678**

PETITE GAL

Non-smoking white gal seeks nice, humorous gentleman, 50-60, N/S, N/D, for a good friendship possibly leading to LTR. I enjoy the arts, nature, outdoors, photography, swimming, sunshine, beaches, church socials. **☎260556**

COULD IT BE YOU?

Loving, optimistic, easygoing, healthy woman, 53 loves tv, classical music, reading and more. Seeking kind, educated, fun-loving SW/HM, 50-55, to share weekend getaways, cuddling in, nice dinners out, happiness and possible LTR. **☎241367**

WAITING TO FIND YOU

Ambitious, outdoorsy woman, 40s, honest, adorable, and nurturing with good values, passionate about music, camping, reading, hiking, shopping, dancing, travel, coffee shops and much more. ISO compatible, active, happy man, 40-49, for casual dating and possible LTR. **☎241370**

> men seeking women

TAKE A CHANCE

HM, 42, 5'9", 160lbs, brown/brown, would like to meet HF, 25-50, to spend time with and see what happens from there. **☎263956**

WANT SOME FUN?

HM, 32, looking for a lady around 40, married or not, to have fun times with. If you are interested, please call me. **☎264858**

LOVES TO PARTY

HM, 5'5", 185lbs, muscular build, black/brown, loves to please a woman and fulfill her dreams and desires. If you want to hook up with me, give me a call. **☎264994**

LET'S SEE WHAT HAPPENS

SWM, 38, likes fishing, the beach, cars, dirt bikes, relaxing at home and more. Looking for a petite, caring, sweet lady, 20-44, with similar interests, for dating. **☎265000**

STARTING OVER

Separated male with one daughter, looking for an honest, understanding SWF, 20-46, who can be there for me. **☎264666**

GOOD-LOOKING

BIWM, 50, 5'6", 185lbs, dirty blond/blue, looking for someone to get together with sometimes, for fun and more. **☎264067**

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-50, for romance and LTR. **☎230241**

GIVE ME A CALL

SM, 33, 5'4", 165lbs, shaved head, goatee, wears glasses, likes playing basketball, outdoor activities and more. Looking for a female for dating and spending time together. **☎264332**

GREAT LISTENER

SM, 5'10", dark brown/green, physically fit, N/S, into the arts, loves music, travel and more. Would like to connect with a SF, 18-35. **☎264605**

LET'S MEET FOR COFFEE

SHM, 41, 5'6", 195lbs, N/S, seeks WF, 18-50, for friendship first and quality time together. **☎259767**

VERY OUTGOING

SBM, 31, 5'9", athletic build, N/S, seeks fun, down-to-earth, outgoing, beautiful woman, 18-43, race open, for friendship, possible romance. **☎260554**

VERY GOOD-LOOKING

SWM, 33, 6'2", athletic build, student, no children, smoker, likes partying, dancing, socializing, playing pool, movies, time at home. Seeking SW/AF, 30-55, for possible relationship. **☎261293**

SEEKING A REAL PERSON

SBM, 22, 5'3", average build, N/S, seeks outgoing WF, 19-30, N/S, who doesn't play games, for LTR. **☎261300**

MAKE ME LAUGH

SWM, 54, blond/hazel, light smoker, loves laughing and joking around, being spontaneous. Seeking SF, 30-55, for possible relationship. **☎261509**

ALWAYS A GOOD TIME

SBM, 26, 5'6", great build and smile, N/S, seeks woman, 22-33, who loves to get out, party and dance! **☎261594**

> men seeking men

HOT BLACK BOTTOM

BM, 5'5", 140lbs, brand new bottom, slim waist, shaved head and face, seeks well-hung, older guy, 40-55, who knows what he's doing, to break me in. **☎260949**

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **☎897273**

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **☎863423**

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Lay on my couch naked while amateur psychiatrist listens to your problems and sexual fantasies. SWM, 45, seeks trim-waisted man, under 45. **☎867597**

ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **☎877130**

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **☎862331**

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **☎886605**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **☎778621**

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> women seeking women

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SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. **☎251637**

WAS OUT, JUST NOT LOOKING

Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage. **☎178820**

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> tv/ts

FUN TIMES

SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. **☎251435**

> friends/activities

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SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **☎228078**

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EROTIC COMPUTER

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Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for friends in the SF area. **☎264868**

> kinksters

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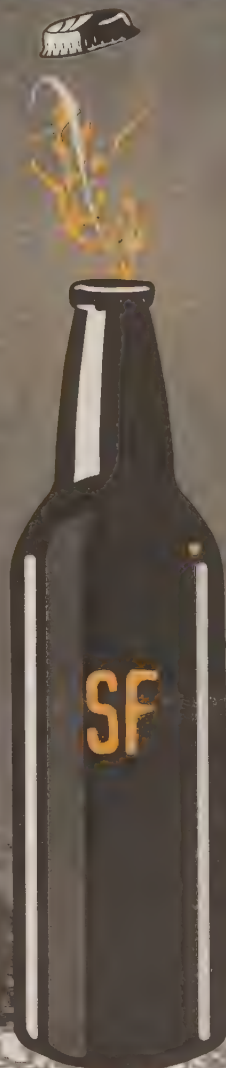
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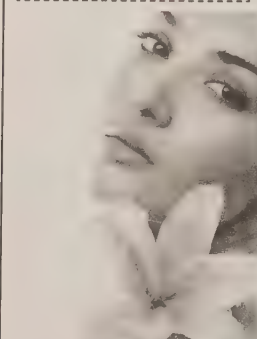


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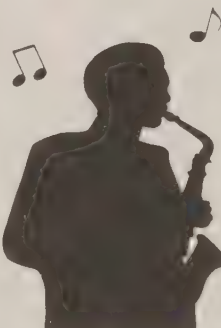
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BRAND SPANKIN'

Ah, spring. Strange birds are chirping, cherry trees are blossoming, pretty but misguided girls are puking on their Luichiny strappies outside North Beach bars, and adorable elderly gentlemen are grabbing my unmentionables on the Muni. Time for a couple of pomegranate liqueur shots and some neon butterfly nail decals. Or fuck it, just hand me the Chivas and let's go dancing. Party time.

In my fondest dreams, the floors always hop, the clubbers look fierce, the jams never stop, and last call's just past dawn. (Also: butch unicorns.) But dreams are for sleepers, gorgeous, and who would ever admit to being one of those? It's almost worse than saying you're tired and want to go home. *Quel tragique*. If you want it, you've got to stay up for it, we say, and for a

year now, *Scene* has been toasting the amazing people, places, and parties that give their very all to make those dreams a reality, however creatively (wink).

Cosmic local nightlife, cocktails, fashion, music, art, expression — not necessarily in that order, and preferably all at once with a little kiss-kiss afterward — that's what spurred us to launch this thing. And sometimes we put down our caipirinha glasses and stop twirling long enough to actually put out another issue. Thus, welcome to the spring 2008 *Scene*! From fresh drinks to fab threads to hot freaks, it's positively *acting* with enjoyment. Much like spring itself.

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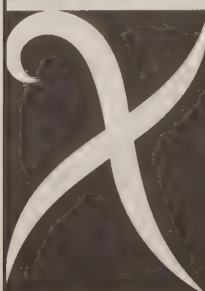
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By Jon Beckhardt
Photos by Brandon Joseph Baker

Spring is positively bursting with wacky holidays. Arbor Day? April Fool's Day? Patriot's Day? How the heck are you supposed to celebrate those with a cocktail or two? Figuring out what drink to pair with which spring holiday can become an overwhelming ordeal. Sure, the first few are easy: St. Patrick's Day and green beer, Passover and four glasses of kosher wine. But what about the others? After a careful and tipsy review, I've paired some of my favorite local cocktails with these unusual days of celebration.

Rusty Robot Of all the major Christian holidays, Palm Sunday seems the least alcoholically celebrated, even though feasting is the order of the day. Why not figure in a Rusty Robot from Homestead? A combination of Wild Turkey, Tuaca, lemon, and bitters, it's perfect for vigorous consumption.



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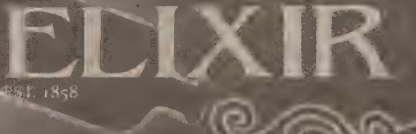
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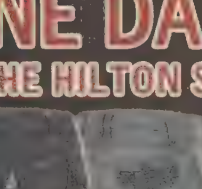
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COCKTAILS CONT.,

Blue Tokyo Come Earth Day, the Blue Tokyo at Festa Wine and Cocktails should be the perfect drink to remind you that our island cities will soon be submerged, once the sea levels rise high enough. An unfussy mix of vodka, pineapple, and Curaçao amid Festa's menu of ostentatious pear cosmos and pomegranate martinis, the drink is a useful aid to celebration — it's almost a frat house cocktail in its simplicity. It wouldn't jive at most bars, but at this kitschy lounge overlooking Webster — complete with fake skyline behind the karaoke stage — it works perfectly. *Festa Wine and Cocktails*, 1581 Webster, suite 207, (415) 567-5866

Bohemian Forget the corporate beer and margarita mix branding that's attached itself to Cinco de Mayo. Do something different, dammit, and head to Blondie's Bar and No Grill in the Mission for a Bohemian. Along the same taste lines as, but more full-bodied than, a Cosmo, this well-balanced drink contains a generous dose of 151, so you can feel sunny and in sync with Cinco. *Blondie's Bar and No Grill*, 540 Valencia, SF; (415) 864-2419, www.blondiesbar.com

Sangre Amado Few complicated cocktails are as rooted in earthy flavor as the Sangre Amado, and no place in town makes it better than Catalyst Cocktails. After a fulfilling, tree-hugging Arbor Day, cozy up with this drink made with either vodka or gin, rosehips-hibiscus syrup, grapefruit juice, and fresh strawberries. For all its contents, the concoction is far from overwhelming, and it easily plants the seeds for another round. *Catalyst Cocktails*, 312 Harriet, SF; (415) 621-1722, www.catalystcocktails.com

Dark and Stormy Despite its name, this semiclassic cocktail — which gets its best treatment at Koko Cocktails — is the perfect way to kick off Memorial Day weekend and ease into the summer season. The taste brings to mind yachting through the Caribbean, which is why I hope the name is ironic. A smooth mix that falls halfway between a mojito and a whiskey ginger, this bevvie consists of ginger beer, lime, and a mild rum that makes it soar. *KoKo Cocktails*, 1060 Geary, SF; (415) 885-4788 **SPFO**

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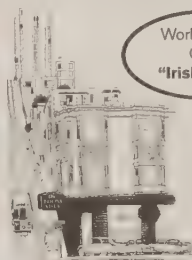
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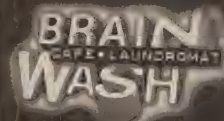
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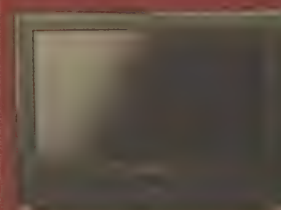
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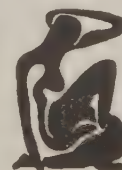
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"My aim is to connect the dots from early techno and electro to roots soul and baile funk to nü disco and the latest Baltimore club jams — in a way that makes as much sense to your ass as it does to your head."

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- Funky Dots, last Saturdays at Matador (www.myspace.com/funkydotsf)
- Love It! Wednesdays, weekly at Icon Ultra Lounge (www.myspace.com/loveitwednesdays)
- Style Lounge, March 29, W Hotel (www.mystylelounge.com)
- Tee's birthday party, April 3, Rio de Janeiro

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SPRING JAMS

1. Santogold, "Creator" (Downtown)
2. Anything by Flosstradamus
3. RAMP, "Daylight" (Verve)
4. Aaron LaCrate and Debonair Samir, "Delicious Gutter" (Delicious Vinyl)
5. Cloud One, "Atmosphere Strut" (Hot Productions)

HEARTS

Grainger Hill at Uncut Records, Michael Tello and Vanessa Spears from MVP Entertainment, DJs \$heik and my partner No Battles, Pacific Sound/Sunset crew, Stompy and DJ M3, everyone at FRESH, Alona and Mauricio at Grit, Late Night Badger Crew, Lower Hightians past and present, Om



Records posse, Emma and Andrew at Blue Collar Entertainment, and all those on the dance floor, xoxo.

Check out Tee's upcoming shows, listen to tracks, and download DJ sets and podcasts at www.myspace.com/thebeatnicker.



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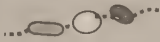
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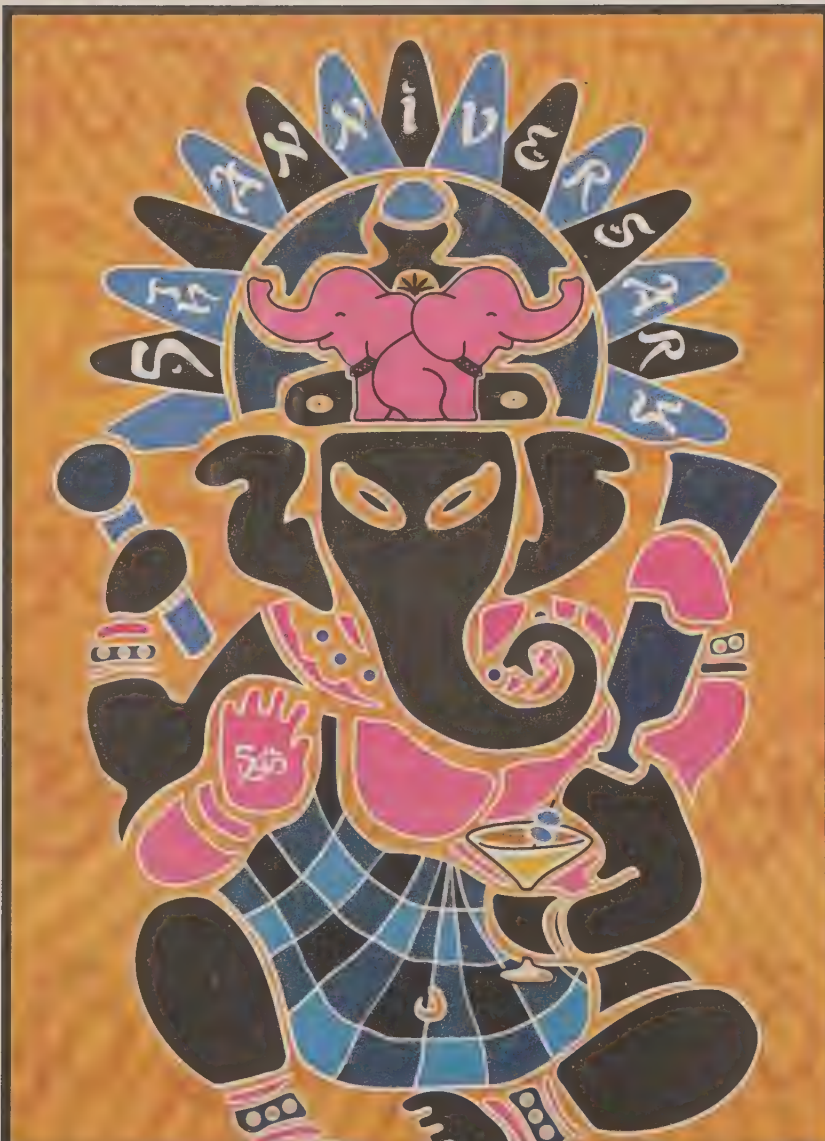
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FUNNIEST BARTENDER (AKA "THE GODFREY")

JASON FINAZZO at KILOWATT, 3160 16th Street

This big ol' cuddlebeast – described as “very charming” with a “furry sex appeal that all the ladies love” – counts Joan Rivers and Gallagher as influences, and is more of an animated storyteller of hilarious anecdotes than a punchline-mill. This native of Calaveras County (that’s Mark Twain territory, folks) and lead singer for The Naysayers uses his big laugh, natural charisma, and battlecat reflexes to attract a large and loyal following to this classic Mission District venue. Jason asks that you come by and just be friendly; he’ll respond in kind. Ask about the time he made a ‘70s porn vagina in his bathroom sink; it’s a classic. MYSAPCE.COM/KILOWATTSF



BARTENDER WITH THE BEST COCKTAIL

JOEL BAKER for "THE CLERMONT AFFAIR" at BOURBON AND BRANCH

A broken heart can make for fertile soil, which leads us to this delicious, bitersweet libation served at the City’s premier speakeasy. Crafted and inspired by a harsh breakup (it was NOT his fault), Joel sought to create a cocktail that literally told the story of a flawed love, packing “a sweet start with a bitter finish.” That’s poetry in a glass, people. The drink contains Old Overholt (a rye whiskey, infused with Bartlett pears), Amaro Nonno, Poiré William, fresh lemon and small-batch Fee Bros. bitters. Great cocktails have great ingredients, but historic cocktails come with a great story. Order the Clermont Affair the next time you want to lament that last, lost love. Please note: this is a seasonal cocktail, sure to vanish off the menu soon. BOURBONANDBRANCH.COM



BEST BARTENDER TO CONFESS YOUR SINS TO (BEST SHRINK)

ALLISON SADAUSKAS at THE HOBNOB, 1313 Park Street, Alameda

Oh man, are you okay? What’s wrong? You look like you need to talk...but we’re kinda busy right now. Look, just take my car and head over to see Allison at this East Bay bar & tapas place. They’re about to celebrate their first anniversary and might be really busy, but she’s always giving off that special “good listener vibe” that most professional shrinkers strive for. Maybe it’s having been raised in the Bay Area by two juvenile corrections officers that’s informed her wise counsel. Sit down, order an Allison’s Delight (it’s better than any MAOI on the market) or any straight shot, and get into it. She’ll get you through. THEHOBNOBALAMEDA.COM



CRASIEST BARTENDER

PETE SPANIAR at HEMLOCK TAVERN, 527 Valencia Street

Pete was not able to be interviewed because he had somehow chewed through his restraints and slipped out of the country into Mexico. In the event that border guards are dispatched to prevent his re-entry, we’d like to take this moment to celebrate this unique figure on the SF entertainment scene. A somewhat tame story involves his desire to “get a dog and name him Stains so when I’m at the park I can yell ‘come, Stains!!!’ A customer who likes to flirt with the wild side once remarked that he was sexy because “he looks like he’d take a bite out of you and spit out a bone.” In the event Pete makes it past the sentries, we recommend you approach him with a warm smile and no sudden movement. HEMLOCKTAVERN.COM



SEXIEST MALE BARTENDER

ERIK SADAUSKAS at DELIRIUM, 3139 16th Street

Don’t be fooled by Erik’s somewhat stoic demeanor working this popular Mission venue, because when he’s ready, this kitty can scratch. In a city with eclectic approaches to “sexy,” Erik manages to deploy several at once: rapier-sharp cranky sarcasm for the masochistic, T-shirt/jeans for the laid-back lovahs, a Henry Rollins-like vibe for the indie-rockettes, and a penchant for the drink that appeals to all kinds of souse-up gals and guys (yeah, that’s right...where do you think you are, Paducah?) The whole package radiates a feral, sexy magnetism that will have you throwing back your head and screaming “hello, kitty!” Search MYSAPCE.COM for “Delirium San Francisco” – just like great sex, it’s worth the extra effort.



SEXIEST FEMALE BARTENDER

ALICIA WALTON at MARTINI'S, 4 Valencia Street

You better have a lot going for you if you’re gonna work a bar in the Castro, girl...especially if you’re, um, a girl. But Alicia’s appeal is stellar, possessing great charm, ample beauty, and in her own confident words, “a spectacular ass.” Her favorite cocktail to make is the Dream Date using bourbon, a favorite liquor of this West Virginia native. As of this writing, Alicia is in Amsterdam, one of only three SF bartenders selected to compete in an international cocktail-making contest. Killer looks and killer skills? Alicia’s got this category sussed. Welcome her back in April 2008 and let her entice you with cheap, stiff drinks at this busy cocktail lounge / piano bar. MARTINIS.YPGUIDES.NET



CRANKIEST BARTENDER

TODD THUMM at ZEITGEST, 199 Valencia Street

Is it possible that someone nicknamed “Happy Todd” could win this award? Apparently, very much so. Customers at this immensely popular Mission bar/beer garden were vociferous in their opinions: he’s been called an “insufferable prick,” a “grumpy bastard,” a “fucker,” a “pickle smoocher” – even a longtime friend retorted, “he’s a ‘fucker!’” Charming! Todd himself admits to being “occasionally surly,” but only to demanding & pushy customers; he simply asks you to know who he is and have your money ready. Visit hot Todd and see for yourself how nice he can be! Word of advice: get there before the shots kick in. MYSAPCE.COM/ZEITGESTSF

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Cover and page 4
Karis: Necklace, pants, leather arm warmers,
and feather vest by Karis; Horseface skull
pendant from Seventh Heart

Page 25
Jennifer Johns: Dress by Nicacelly;
shoes by Naughty Monkey

Page 26
La Malamaña
(pictured from left to right)

Raul (guitar): Goorin hat, Venom
jacket, and Brave belt from Mingle;
Skingraft chain and holster from
Five and Diamond

Karlangas (accordion): Skingraft feather
tassel from Five and Diamond

Gaston (stills): Brave belt from Mingle

Joelino (maracas): Wildcard aviator cap
and Steam Trunk vest from Five
and Diamond

Emilio (trumpet): Heathen hat from
Five and Diamond

La Tere (on hood): Industry shirt from Mingle;
Shawna Hofman wrist cuff, Steam trunk skirt,
and Wildcard bloomers from Five and Diamond;

boots from Wasteland

Vinicio (in truck): Bréaux alpaca arm warmers
from Mingle; Shawna Hofman wrist cuff from
Five and Diamond

Page 28
Parker Day: Dress, gloves, spats, shoulder fur,
and eye feathers by FLOC

ICONIC CLONES

Pages 16-17

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(Pictured from left to right)

Dexter1: Livy hat, Spitfire sunglasses, 22

Vontage shirt, James Pearse tank, and Cheap

Mondays jeans, all from Azalea

Feelmore1: Livy hat, 2 Percent jacket, and

Diesel jeans, from Azalea; BDG T-shirt from

Urban Outfitters; and necklace by FLOC

Dexter2: T-shirt from American Apparel

Feelmore2: 5024 SF hoodie and Superfishal T-

shirt from Upper Playground; Cheap Mondays

jeans from Azalea; Adidas shoes from Huf

Dexter3: Hoodie and Superfishal T from Upper

Playground; New Era cap and Adidas shoes

from Huf; Cheap Mondays jeans from Azalea

Feelmore3: Dress, necklace, and eye feathers

by FLOC; Ophelia belt and cuff from Azalea

Feelmore4: Vest, necklace, and eye feathers

by FLOC; Diesel jeans from Azalea; Minnetonka

boots from Villains

Dexter4: Shirt and necklace by FLOC; J Brand

jeans from Azalea; Minnetonka boots from Villains

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Pages 20-21

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